

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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GOOD FRIDAY, APRIL 2, AT 2.30 P.M.

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Mr. JOHN COATES.
Mr. NORMAN ALLIN.

SATURDAY, APRIL 24, AT 2.30 P.M.

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As no new Students can be admitted until September, the usual
Entrance Examination will not be held in April.

MIDSUMMER TERM begins Thursday, April 22nd.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the
requirements of the Teachers' Registration Council, has been instituted,
prospectus of which is now ready.

L.R.A.M. EXAMINATION SYLLABUS will be ready after Easter.
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The MIDSUMMER TERM will commence on Monday, April 26,
1920.

ENTRANCE EXAMINATION, Thursday, April 22, 1920.

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Incorporated 1892.

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ADVANCE IN PRICES.

The prices of certain of the Novello publications
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MAY 3, 4, 5, and 6.

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| at 8.15. | Chamber Music, Æolian Hall. |
| .. 6th, at 11.0. | General Conference. |
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29. The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

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VIOLIN PLAYING.—Stella Henderson, Mary Strong.

SINGING.—James Barnes, Arthur J. Foxall, Hilda L. Hawkins.

ELOCUTION.—Enideline Butterworth.

TEACHERS' DIPLOMA (T.D.L.C.M.).

PIANOFORTE PLAYING.—Ruth Blackburn, Gladys A. Callaghan, Robert J. Douglas, Hilda R. Gibbs, Bertha Goodman, Keith Lennard, Connie Mullin, Dorothy Simpson, Irene A. Sawle.

VIOLIN PLAYING.—Jack West.

SINGING.—William H. Stones.

ELOCUTION.—Florence H. Atack, Willie Greenwood, Marion T. Matthews.

ASSOCIATES (A.L.C.M.).

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DIPLOMAS IN THEORETICAL MUSIC.

LICENTIATE IN MUSIC (L. MUS. L.C.M.).

James Alexander Durham.

ASSOCIATES IN MUSIC (A. MUS. L.C.M.).

John E. Cairns, Bessie Eastman, Robert Fleming, John A. Jackson, Elsie H. Payne.

* Gold Medalist.

† Silver Medalists.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; W. A. Arlom, Esq., L.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq., Alernon Ashton, Esq.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; H. Bromley Derry, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon. et Dunelm., F.R.C.O.; Evan P. Evans, Esq.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; Frank B. Fenwick, Esq.; W. O. Forsyth, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; Thomas Hassard, Esq., Mus. Bac. Oxon., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; George Hooper, Esq., A.R.A.M.; Haydn K. Hardwick, Esq., Mus. Bac. Dunelm.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; F. J. Kahn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab.; D. J. Jennings, Esq., Mus. Doc., T.C.T.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; W. R. J. McLean, Esq., Mus. Bac. Dunelm.; D. J. Montague, Esq.; Henry Newbould, Esq., Mus. Bac. Cantab., F.R.C.O.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 929 Candidates for Diplomas, of which number 535 passed, 378 failed, and 16 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.MUS.L.C.M.), LICENTIATE IN MUSIC (L.MUS.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held at Scotch and Irish centres in JUNE and at all other centres in JULY, the last days of entry being respectively May 15 and June 15.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight-Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (39 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

The ORCHESTRA, OPERA CLASS, CHOIR, STRING QUARTET CLASS, DRAMATIC CLASS, and CONDUCTORS' CLASS meet each week.

The 251st Students' Concert took place in the Concert Hall of the College on March 25th.

The SUMMER TERM commences on Monday, April 19th.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be had on application to

A. GAMBIER HOLMES, Secretary.

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TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

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April 26th—Summer Term begins.

April 28th, at 3.0 p.m. Inaugural Address by Professor JOHN ADAMS, M.A., B.Sc., LL.D. Subject: "Art, and the Teaching of Art."

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Cambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

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The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1920

'MUSICAL TIMES' COMPETITIONS

We have pleasure in announcing the awards in the Competition for an Anthem and a Part-song, the prize in each case being Twenty-five Guineas offered by the Proprietors of the 'MUSICAL TIMES.' Nearly two hundred compositions were submitted.

Of these, by far the greater number were part-songs. It is worthy of note, too, that the standard of excellence was higher in this section. Not many of the anthem composers showed an ability to be simple and at the same time original.

The anthem prize was won by 'Salvator Mundi,' for a setting of a paraphrase of the Latin hymn, 'O Loving Saviour,' and the part-song prize by 'Sul Ponticello,' the words being a poem called 'Three Sleeps.' The decision of the three judges was unanimous.

The successful composers were found to be:

DR. F. W. WADELY

and

MR. JOHN GERRARD WILLIAMS

Dr. Wadely's anthem will be issued with our May number. The part-song will appear at a later date.

The unsuccessful manuscripts will be returned to the senders in due course.

HAMILTON HARTY

An autodidact: an independent, who puts Berlioz before Wagner and can perceive spots on such luminaries as Brahms and César Franck; and a British national.

Such a few years ago would have appeared impossible qualifications in a conductor of the Hallé Orchestra. The last-named would in itself have been pretty well fatal to a candidate for the appointment, quite apart from autodidactic independence. But there has been a European war; and Mr. Hamilton Harty, ungarlanded with the laurels of Leipsic, Bayreuth, or Berlin, steps into the hieratic succession of Herren Hallé, Richter, and Balling.

What all the world knows about Mr. Harty is that he is the prince of accompanists; that he is Irish and a composer; that his wife is Miss Agnes Nicholls. What those who have the pleasure of

his acquaintance know is that he does not belie that wise-demure and sub-sardonic air which may sometimes be detected in his platform appearance, and that his modesty urbanely says: 'I confess to private views about this or that great man of the past; if they are not yours, it is very likely my fault.' Mr. Harty is one of those musicians who can talk pungently, wittily, and well on the art—the Irishman's birthright, of course.

MUSIC AND THE IRISH

Hamilton Harty is Irish to the core, but is not a musical nationalist.

'I was'—so he answers the inquisitive—'brought up on international music, on Anglican Church services, and the classical chamber writers. I am sorry I can't bring folk-music into the story. Such little folk-music as there used to be in my native County Down was not Irish, but Scottish. Music in my early impressions did not mean fiddlers at fairs or immemorial drinking-songs in taverns, or indeed anything more Bohemian or picturesque than my father's organ-playing (he was organist at the Episcopal Church at Hillsborough, where I was born), and chamber music at home, where my mother led the family string quartet. I can recall hearing as a small child the sonatas of Mozart and Beethoven being played every night downstairs as I lay falling to sleep. At the age of nine I was parish organist and choirmaster at Brookmount, near by, my father helping me with the choir.

'He was a born musician—self-taught, and an unbeliever in academic teaching. Anyone, according to him, could learn to play a musical instrument if he had the will and just a hand-book to point to the rudiments. And, upon my word, I won't say I think he was wrong, though his was not the way to produce virtuosos. The use of a modicum of technique for him was as a key wherewith to enter the delightful pastures and still waters of the classics. He set me on that way, and as a small boy I could play all "The Forty-Eight" of Bach by heart. And later on a similar procedure served me well enough in matters such as orchestration. What more does one want for that beyond a collection of scores to see how it is done and the chance to hear on an orchestra how it sounds? A booklet may be useful to tell you that flutes can't play below C or violins below G. I have never had a lesson in orchestration.

'The worst of life in Ireland is that there are practically no orchestras. I was sixteen and organist at Bray, just outside Dublin, before I fell in with any sort of orchestral music. Previously to this I had served a term as organist at St. Barnabas, Belfast. At Dublin I was admitted into the local orchestra as a violist, and a very inferior violist I was; but the orchestra itself was not superlative. This music-making set me writing overtures and things, and a symphony was successful at the Feis Ceoil. [Sir Henry Wood has since done it in London.] And at Dublin I fell willingly captive to Dr. Michel Esposito.

'This Italian musician is the presiding genius of all that there is of music in Ireland. As an all-round musician he is, I should say, unsurpassed in Europe. I send him for criticism everything I write, and put as implicit faith in him now as when a boy—he has always been right. One of the jokes between us, however, has always been his refusal when I first asked him to give me pianoforte lessons: "You will never play the pianoforte," he said, "your thumbs are too short."



(A sketch by a Hallé bandsman.)

'As a pianoforte teacher he is marvellous. His pianoforte class at the Royal Irish Academy of Music is worthy of comparison with those of the biggest centres. Such polish! such beautiful tone!'

'Why don't we, then, hear something of young Irish musicians over here?'

'Well, the Irish musical student is greatly facile, and still more greatly indolent. He reaches a certain point and then drifts. Ireland offers him no scope; yet, as a rule, he is

reluctant to leave home. That did not hold good with me. At twenty I came over here. I worked at accompanying, and entrancingly interesting I found it, with such a variety of music does one thus become acquainted, and with such a variety of artists—little and big, but all human. I wrote for the festivals—"Ode to a Nightingale" for Cardiff, "The Mystic Trumpeter" for Leeds. I married. I conducted the London Symphony Orchestra.'

BERLIOZ AND INTUITION

Two sympathies at least Mr. Harty will have in common with Manchester when he takes up his duties next autumn: the heartiest admiration for the Hallé Orchestra and a strong leaning towards Berlioz. He also rates high the musical sensibility of the Manchester public as compared with Londoners; and here, again, Manchester will be in full agreement with him.

'The "Hallé" is the alertest of bands. Its wind is the most beautiful in the country, and the leader, Mr. Catterall, I hold to be the best of our native violinists. Inevitably the Orchestra suffered during the war, and as much as anything from being pulled first this way, then that, by incessant changes of conductors. Of course I shall not be going to them as a stranger. I have no apprehensions, for I know that though there is no possible bluffing of such a first-rate orchestra, and no bullying, they can be got to do anything if one will explain himself quietly and rationally.'

'In my work I shall come in touch too with various choral societies, and here a thorny problem exists which to my mind has hardly been satisfactorily handled in the past. The problem concerns the relations of the choirmaster who trains the singers and the conductor who directs the public performance. If performances of the larger and more modern choral works are to be brought nearer adequacy, the conductor must in future have more say in the preparation of the choir.'

'One of the pleasures of the musician at Manchester is in the subtlety of the audiences there. Yes, they are not only keen but also subtle. The difference is immense between them and Londoners, who so often seem to be listening with closed minds. A London audience is often simply not to be won, but sits in apathy as much as to say that as a sufficient impression of such and such a composer, or such and such a work had been formed years ago, no fresh one is desirable. I should despair of charming London with Berlioz in the way in which Manchester has lately been charmed. This leaning of theirs towards Berlioz suits me, because Berlioz is one of the gods of my idolatry. We shall be having quite a lot of Berlioz at Manchester next winter—the "Fantastic" again, and "The Damnation of Faust" complete, "Harold in Italy," and portions of his opera, "The Trojans."

'Berlioz and Mozart are my private deities. I cannot always make people see what ground they have in common, yet it is clear to me that they are

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the two great intuitive composers as distinguished from the great logical ones. Of course all great composers must have intuition, but most have had to eke theirs out with logic, while intuition hardly ever seems to have failed my two heroes. And it is intuition that I count as the supreme thing in music. Call it heart as against head if you will. In Berlioz, as in Mozart, you are always coming upon a beautiful, fresh-sprung melodic line such as no amount of head-work could have suggested. In Wagner, much as I love his music, I feel sometimes a mechanical process at work which makes me rate him below Berlioz.

'This logic that can go on for ever, though intuition fail, is the source of all the dull, pretentious music of the ancients and of the terrible clevernesses of the moderns. But I think the modern logicians have the better of it, because they are not so preternaturally solemn. Logic if tolerable must tend towards comedy, and such composers as Stravinsky and Ravel (whom I admire greatly) are all that is witty. Save us from the composers who argue solemnly!'

SOME ANTIFATHIES

Mr. Harty's predilections are for symphonic and choral music. Opera for him is an outer court of the temple. 'Opera seems to me a form of art in which clumsy attempts are made at defining the indefinable suggestions of music. Or else one in which the author of a plot and his actors are hampered by music which prolongs their gestures and action to absurdity and obscures the sense of their words. The sound apologia for opera is on the lines that it induces into listening to music many people who are not musical enough to love it for its own sake without the accessories of operatic acting and operatic scenery—such as they are! Is it possible to-day not to see that Wagner deluded himself when he thought he was making a new and supreme harmony out of half a dozen arts? When we hear Wagnerian opera we put up with a lot—for the sake of the music. Who for instance wants actually to see Isolde waving her scarf in signal to Tristan? The music is telling us of that, and also of the fluttering of Isolde's heart. The action here is as superfluous as that objectionable habit of some people at concerts when they start humming on recognizing a favourite theme. Sometimes Wagner's staginess tends to make ridiculous scenes which, left to the music, would be amply significant. Take, for instance, that supper-party in Hunding's hut (first Act of "The Valkyrie"). The music tells us that the two Volsungs are stealing enraptured glances each from other. But the Bayreuth tradition also insists that the actors shall stare transfixedly, and stare they always do in the most aggressive way, though under Hunding's very nose. The apprehensive and throbbing music has told us of their feelings and of Hunding's suspicion. But the behaviour of the actors is always such as more than to confirm any suspicion, and you feel that Hunding would

be more than justified in turning the stranger out into the storm straightaway.

'Operatic scenery affects me similarly. The Prelude to Act 3 of "Tristan" has painted the sea so well that it is always a descent to be shown the scenic artist's attempt at it a minute or two later. The subject might be run to earth in those operas where music is at its most grandiose, and the scene precipitates itself from the merely banal into something near the grotesque. The last scene of "The Twilight of the Gods" is a classic example.'

The inquisitive one now feels encouraged to ask further after Mr. Harty's musical antipathies.

'Well, here goes for one of them—the chromaticisms in César Franck. We have all heard of Franck's admirable character, and there are many men of eminence who give to his music, too, the extremest veneration. How are personal predilections to be explained? I confess to finding something weak in Franck's mystical style. Friends of mine there are who can worship Brahms with impartiality through all the length and breadth of his works; and I sometimes find it hard to share all their transports. The Brahms I most sympathise with is what perhaps I may call the Brahms of Resignation—the Brahms of the grey, level serenity of such a work as the "Requiem."

'Scriabin—dare I say it?—is not a composer I wholly believe in. I find it hard to assume his vogue will continue. Meanwhile, so many clever musicians are writing in England that it is strange no English music is being made—I mean music that naturally strikes one as English. It is all the stranger because the English countryside has a nature so much its own, and yet I can think of no music clearly inspired by it—unless, perhaps, some of Dr. Vaughan Williams's earlier work. What is the reason? Do we musicians live too much in towns, or aren't we patriotic enough?

'My ideal at Manchester will be to have no music played simply because it is new—or because old—or because it is familiar or because not, or just because it was composed in England or in Jugo-Slavia, or in the Isle of Man. I hope to arrange programmes based on worth. I do not believe in too great a proportion of a concert being in strange, novel idioms. I hope to have something new at each concert, and also at each a solid proportion of music that can be enjoyed without the learning of a new language every week.

'But before all that happens I am counting on a summer in the country, and a chance to put down on paper some of the music out of my own heart—or head.'

MR. HARTY'S COMPOSITIONS.

The following is a list of Mr. Harty's major works:

'The Mystic Trumpeter.' Baritone solo, chorus, and orchestra (Novello).

'With the Wild Geese.' Symphonic poem (Novello).

'Ode to a Nightingale.' Soprano solo and orchestra (Breitkopf).

'A Comedy Overture.' Orchestra (Schott).

Violin Concerto (C. E. Music Publishers' Co., Dublin).

'Fantasy Scenes.' Orchestra (C. E. Music Publishers' Co., Dublin).

Pieces for Oboe and Pianoforte (Stainer & Bell).

'Spring Fancies.' Harp (Novello).

Songs (Novello, Boosey).

C.

FIRST STEPS IN MUNICIPAL MUSIC

By H. C. COLLES

One day recently Dr. Arthur Somervell boldly tackled the question of municipal orchestras, theatres and opera houses before the Lord Mayor of Liverpool and other municipal authorities of the North; on another Mr. W. H. Kerridge delivered a lecture in London to explain how such institutions are run at Zürich where he was formerly employed as assistant conductor, and glancing at the newspaper I read that a Welsh National Orchestra is actually in process of formation. The last looks like something definite; the lectures may at least be straws which show the direction of the wind. It is something to recall that the Lord Mayor of London himself has said that he looks forward to a time when every village will possess its choral class and its band. Will he and his brother mayors do anything to advance the cause of music in any of these directions? is a question which the musician must naturally ask.

But that question really takes hold of the stick at the wrong end. 'The cause of music,' with which is closely bound up the cause of the musician, the advancement of his art, his profession and his trade, is a matter for musicians, but it is the cause of the community as a whole which municipal authorities are charged to interest themselves in. Rather is it their business to ask whether music plays any appreciative part in the life of the community, and if so what music is best suited to the needs of the average man, woman, and child. When a municipality lays out a recreation ground it parcels off a piece for children under twelve and puts up swings and a seesaw, it plans a good open space for older games, football and cricket, and provides a gravel walk with seats for the elders, decorating its borders with shrubs and flowers. The shrubs and flowers are not put there to encourage horticulture or to give employment to gardeners. They are there because people too old to play football want the recreation of seeing something beautiful as they sit in the sun.

Now the case of music bears a fairly close parallel to the public recreation ground, only that it is not quite so easy to grasp the requirements. Dr. Somervell reminded his hearers at Liverpool that the expenditure of public money on music has begun, because the Education Act provides for the teaching of music in the schools, and the rate-payers therefore have accepted the principle that music is an interest of the community at large and not only of the professed musician. By training that interest at the public expense thousands of

people have been made subject to its influence, and all the younger generation is growing up wanting to sing and play and dance or at least to listen to music. Why do all the cinema theatres provide orchestras, many of them highly efficient ones? Simply because the love of music draws a great part of their audiences. People crowd to luncheon-hour concerts, mid-day organ recitals, and every place where they can get music, good, bad, or indifferent. The employees of business firms band themselves into musical societies to sing and play music; you cannot walk down a suburban street without hearing a pianoforte or a gramophone. 'Very well,' the opponent of municipal music may say, 'if they have all got their music and are going so hard at it what more can be wanted?' A great deal more. Where there is no recreation ground the little girls skip on the pavement, the boys kick footballs about the streets, and the old people stick a flower pot in the window and pretend that it is a garden. So the municipal authority says, Let us give them a chance of doing it better, doing it more healthily and getting more happiness out of it, and provides the recreation ground.

In music we have got them to the point of providing one part of the recreation ground—the children's part. When the youngsters have developed their artistic limbs, is there to be nothing but the squalor of musical back streets for them to carry on in? There is precious little at present outside the private enterprise of choirs, choral societies, and amateur bands, which small groups of people initiate for themselves. Those towns which have municipal music—Bournemouth, Brighton, Harrogate, and others—do it chiefly as an attraction to visitors, not primarily to benefit the inhabitants, though the inhabitants do share in the benefit to some extent, and are vastly better off in consequence than the inhabitants of towns which have no ambition to be considered as 'watering places.'

But professional orchestras are not the only way of making municipal music possible. The young men and women who have learnt to sing at school go on singing. They want to make music as well as listen to it, sometimes more than they want to listen to it. They might be given their musical recreation ground in the form of a grant which would pay for a hall to practise in, would buy music, and provide professional teaching. The support of the local choral society or band is the readiest means of providing for their needs. This is a modest demand in comparison with the call for municipal theatres, orchestras, and opera companies all over the country; it is too modest to satisfy the musicians, nor should it satisfy them, but it would be a very practical beginning, and one which could be made without causing a shock to anyone.

At a meeting of the Musical Association some years ago, Mr. James Glover—who, as everyone knows, is a practical man if ever there was one—pointed out that an Act of Parliament was passed in 1907 entitling every borough to charge a penny

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rate for music. He asked very pertinently why no London musicians had called a meeting to promote the adoption of the Act. One may hazard a guess that the answer to his question was that most London musicians knew nothing about it and the remainder thought it not worth while to bother about it. London musicians, whatever they may say to the contrary, are rather pampered folk, and at about the time of the Act and of Mr. Glover's remarks they were more than usually so and were putting their faith in the goodwill of millionaires. There was little inducement to press for a penny rate through the boroughs. But if they had, and had secured its expenditure on the support of the best existing institutions, music would have got something like a regular endowment which would make all the difference in these lean days when millionaires so resolutely turn away the light of their countenances.

Dr. Somervell estimated the other day that a penny rate in Liverpool would produce £21,000 with which to run a municipal orchestra and subsidise a municipal theatre. A much smaller sum would do the humbler work of supporting and giving a stronger direction to all the tentative efforts of the amateur musicians whose enthusiasm finds vent in choral singing and local bands, and whose efforts are shown at every competitive festival.

Now it may be suggested that this draws a red herring across the trail, that to propose to subsidise music by helping along existing amateur institutions just at the moment when mayors and corporations are apparently prepared to consider the idea of the municipal orchestra and theatre favourably, is to show them too easy a way of escape by doing a little thing instead of a big thing. But that is surely to return to the old way of regarding the situation as though it were a conflict between the few musical specialists on the one hand and the civic authorities on the other, Municipal music like the municipal recreation ground has to be planned to give the greatest scope for the best exercise of the existing tastes of the community. Some of the larger towns are, one hopes, ready to benefit by the symphonic orchestra and the regular performance of opera. Dr. Somervell was perfectly right to urge the Liverpool authorities to think out the subject on a large scale, and to tell them that only a very spacious scheme would be good enough to supply the musical needs of a city of the size and standing of Liverpool. For them a grant here or there to local choirs and amateur bands would be merely trifling. But there are plenty of places where the larger issue of establishing music of the first rank for the benefit of the community does not come into practical politics at all and is not likely to do so for many years to come. That fact, however, does not relieve the municipal authorities of responsibility in the matter. It is still up to them to ask what music is possible, to see what music is made in the place, and how it may be furthered and encouraged. The modest beginning so far from detracting from the greater enterprise is likely

to lead to it. The brass band if it does its work well may become an orchestra, the room originally provided for amateur efforts may develop into the municipal concert-hall or theatre. For there is one important difference between municipal music and many other undertakings for the benefit of the people, that from the first the music can make some cash returns. The recreation ground, the free library, the picture gallery, institutions generally accepted as suitable for support from the rates, make no returns. The choir and the band will give concerts for which people pay. The better they are the readier are people to pay and the less the cost to the community. Every good show therefore gives the chance of a better show next time. Musical activity wisely stimulated tends to increase and better its best. It is only when it is neglected or thwarted that it takes a downward course. That is the difficulty but also the joy of music as a social activity. Your library is fitted up, the pictures are hung in your gallery, both remain to be used or not used according to circumstances; they do not change except for the accumulation of dust on the shelves or the picture-frames, or the occasional acquisition of new books or pictures. People read or look and go away; are pleased to discover what they want, or annoyed by not finding it. Their interest is often a passive one and always purely individual. But music discovers their need of one another. It brings the artist and the amateur into personal contact. It demands the co-operation of every social class; it flourishes only on keenest sympathy and discrimination of taste—in a word, it develops the spirit of the community as no other art can.

This has been pointed out over and over again. To say it once more, particularly in the columns of a musical paper, is likely to be largely preaching to the converted. But musicians have taken too little pains for the conversion of unbelievers, and have too constantly urged the case from the point of view of their special interests and to give the impression that they are primarily demanding something for themselves. It is an impression as unjust to themselves as it is to their cause. The greater part of the public music in our smaller towns at the present time exists because of the devotion of professional musicians—organists, teachers and others—who give up their spare time to the social work of training choral societies and giving concerts which are of little or no profit commercially to themselves. Musicians are probably as public spirited a body of men and women as any class in the country. They only want more opportunity for using their talents for the general welfare, and it is these opportunities which the municipal authorities should seek to provide.

Sir Edward Elgar, O.M., has been elected a corresponding member of the Institut de France (Académie des Beaux Arts) in the place of the late Commendatore Giovanni Sgambati, of Rome.

MODERN BRITISH COMPOSERS

BY EDWIN EVANS

IX.—RALPH VAUGHAN WILLIAMS

There is in English life a baneful tendency to convert distinguished personalities into impersonal national institutions, and to value them not so much for what they are, or for what they have accomplished, as for what they represent in the public mind. However flattering this may be, it is always harmful for a man to be turned into a figurehead. There is little doubt that the otherwise inexplicable neglect that overtook some of the works of Elgar's best period must be attributed to the fact that his fame, having received official sanction, had become one of those accepted institutions which the average Englishman takes for granted, and concerning which he therefore has no further curiosity. At the moment of writing, Elgar's second Symphony has just been re-discovered, and a contemporary pathetically inquires why this fine work is not heard as often as Beethoven's C minor Symphony. To my mind the answer is plain: Beethoven is a habit, Elgar an institution. Happily the success of the recent performance seems likely to bring about the doing of tardy justice.

It is because there is some danger of Vaughan Williams being thrust, much against his inclination, into a position possessing some analogy, that I feel impelled to open the discussion of his music in this way. Already he is spoken of as a possible successor to Elgar, as if the function of both were something resembling the chairmanship of a committee. Painters all the world over are well aware that the quickest road to oblivion is the presidentship of an academy. Musicians, generally, have had the good sense to avoid such dangerous captaincies. It is their admirers who are at fault, and those of Vaughan Williams could not do him a worse disservice than to continue to speak and write of him as the prophet who is to lead the 'national' party in English music to the sweets of office. He has no such pretensions. On the contrary, his whole attitude towards music is a protest against leadership and an assertion of independence. Sincere music—and that of Vaughan Williams is nothing if not sincere—is necessarily an expression of personality, and it would be difficult to imagine anything more unlike an official institution than the personality of this unaffectedly natural musician. That he should be held in high esteem by the folk-song enthusiasts is not surprising, for he has supplied them with ammunition in the shape of attractive examples for their interminable polemics. But they take a liberty with his name when they quote him in support of their extreme views, and even more so when they affect to regard him as their standard-bearer. There has been nothing of deliberate intent in his employment of the folk-song idiom. What happened was simply this: early in his musical life he heard some English

folk-tunes, and it flashed into his inner consciousness that this was the kind of music he wanted to write. With that simple directness which characterises everything that he does, he sat down and wrote it, or something as much like it as was possible to his somewhat stubborn articulation in those early days. When he came across some tunes that appealed to him so strongly that he thought people ought to hear them, he provided the opportunity by weaving them into a rhapsody, and he has had his reward in the fact that his cherished Norfolk discoveries are now familiar in the concert-room. There was no thought of displaying his musical skill in the manipulation of set thematic material. In fact he has always been so doubtful of his own skill that, to those who know him, the very suggestion of his attempting to display it is an absurdity. Still less was there any intention of illustrating a pet theory, for among his manifold musical interests theories occupy no place. They are foreign to his nature. As a craftsman he is intensely practical, sometimes hampered by a lack of dexterity, but not in the least disposed to turn to theory for assistance. In that, his compositions are an accurate reflection of himself, as they are in many other traits which are easily recognised by those who have the privilege of his acquaintance. Among them is economy of speech. He expresses himself without circumlocution, and seldom speaks unless he has something definite to say. This does not restrict him to brevity in form, as on a great subject there is always much to be said. But he dispenses willingly with what may be called the argumentative resources of music, and rarely troubles to expend much labour upon establishing the connection between successive ideas whose relation to each other is, in his mind, sufficiently clear. This results sometimes in a seeming disjointedness analogous to that of conversation between friends who understand each other too well to be needlessly explicit. The same applies to a certain ungainliness which sometimes affects his musical speech. It is the exact opposite of the carelessness of style which in some composers results from volubility, and it corresponds to the speech of one whose power of thought is not matched by his power of words. Another writer has aptly described his music as 'sane in conception, weighty in utterance, and blunt in expression.' That again proves its intimate relation to his personality, for his outlook upon life is eminently sane and free from cant; the things that interest him are those things which are most worthy of interest, and what he has to say about them is generally blunt and to the point. If the measure of all music is its expressive power, then the music of Vaughan Williams must be accounted great, for it is a perfect expression of the man even in its occasional failure to find polished expression for what is in his mind—which by no means results in failure to make himself understood. Such a man is not fitted to be a figurehead. He would wear the honour with an ill grace.

There is, however, one respect in which Vaughan Williams heads a chapter of English musical history. If the names of English living composers are arranged in the order of the dates of their birth, it will be noticed that a very definite break occurs between those of them who were fated to spend their 'prentice years in the atmosphere of placid mediocrity which was not so very long ago the condition of English music, and those who, at an impressionable period of their careers, found themselves surrounded by the unrest which followed upon that period of stagnation. This break occurs at a point which makes Vaughan Williams chronologically the senior member of the younger generation. The distinction is merely chronological and not musical, for it so happened that Vaughan Williams, like many another composer of strong personality, was somewhat slow in development. The generation which he heads had the rather mixed blessing of a number of precociously voluble talents which gave the first years of its activity a brilliance that has not stood the test of time. These rapid growths overtook Vaughan Williams, and for a time usurped a disproportionate share of attention. It would be an exaggeration to speak of the hare and the tortoise, but in view of these exploits Vaughan Williams's seniority is merely fortuitous.

He was born October 12, 1872, at Down Ampney, in the part of Gloucestershire adjoining the Wiltshire border. His school days were passed at Charterhouse, 1887-90, after which he entered for a two years' course at the Royal College of Music before proceeding to Trinity College, Cambridge, where he took the degrees of Mus. Bac. in 1894 and B.A. in 1895. His teachers there were Charles Wood for composition and Alan Gray for the organ. In the autumn of 1895 he returned to the Royal College of Music and continued his studies with Parry and Stanford for composition, Parratt for the organ, Graham P. Moore and Herbert Sharpe for the pianoforte. He left the College in 1896, but not deeming his musical training complete he journeyed to Berlin the following year, and worked at the Akademie der Künste with Max Bruch. After officiating for some time as organist at South Lambeth Church, and giving University Extension Lectures on music at Oxford and in London, he returned to Cambridge in 1901 to proceed to the degree of Mus. Doc. Even then he was not satisfied with the state of proficiency to which he had attained and, as is well known, he went to Paris in 1908 for a further course with Maurice Ravel. It is necessary to give these details in full, as they have a closer relation than is usual to his career as a composer. His musical training has been cosmopolitan in the best sense, and, if he ever possessed any prejudices, which is doubtful, they have been removed by the process of attrition. At the same time his congenial characteristics were so robust that he could study with Max Bruch, a typical German, and Maurice Ravel, a typical Frenchman, with less danger of becoming denationalized than besets and overcomes

many young composers in their home study of the German classics or the works of the modern French school. It is a paradoxical comment on our musical tradition that there are still many who believe that a composer who remains obstinately and persistently English, does so of deliberate purpose, as if it were more natural to become foreign. If deliberate purpose enters into the matter at all, it could be laid more justly to the charge of those others, not that they intentionally assume a foreign garb, but that they are more concerned with effect than with motive, and would rather write music which is effective according to the fashion of the day than music which was a true expression of themselves. Dishonesty is too strong a word to apply to their naive self-deception, but nevertheless the factor which has safeguarded Vaughan Williams from all such temptation is his almost ingenuous honesty of motive. He is at all times truly himself because he has not enough artifice to be anybody else, and the gain is indubitably ours. Another point arising from his education is his healthy literary taste, which has a twofold influence. In the first place it guides his selection of texts to be set to music. He is one of the very few composers of whom it may be truthfully said that he has never set a bad poem or even one that was merely innocuous. But apart from that, this fastidious regard for language constantly guides him in his choice of melodic inflection. This point was fully discussed in the *Musical Times* of June and September, 1918, by Mr. Ernest Newman and myself, who, as sometimes happens, were in disagreement upon it. Disclaiming all desire to resume the argument, I would hazard the suggestion that such infelicities as may be found in Vaughan Williams's vocal lines are due not to a lack of feeling for language but to an occasional difficulty in translating that feeling into notes of music. There is all the difference in the world between what may be described as the instrumental setting of words and that which is genuinely vocal. Those of our composers who make the latter their ideal are largely experimenters, for our tradition in these matters has been interrupted, and there is nothing to guide them in their search for a melodic equivalent of the English language except the music of a remote past with which we are out of touch. It would be unreasonable to expect all experiments to be equally successful, especially in the case of a composer who does not put dexterity in the forefront, either in his aims or in his attainments. But Vaughan Williams attains a high record in this matter, and will surely be reckoned by posterity among those who helped materially to restore the value of English song.

Harmonically there is in reality only one thing to be recorded of Vaughan Williams's music, and all other considerations are subsidiary to it. The modern tendency of harmonic theory is to reduce the number of note combinations which are regarded as independent chords. We are far from the days when we were bothered by the permu

tations of the dominant thirteenth, and we are steadily progressing towards a view of harmony in which all compound sonorities are so many disguises of the common chord. The disguise itself is a matter of individual taste. The resources are illimitable. Now, the concept of disguise being in itself foreign to Vaughan-Williams's personality, it is not surprising to find that his disguises are quite peculiarly transparent. There is no fancy dress about them, no attempt to make them appear richer than they are—in short, no false pretence. The effect is quite remarkable. There are composers whose voices sound as if they sang in a thickly carpeted room with plush hangings. The best of Vaughan Williams always sounds as if he were, harmonically speaking, singing in a barn. At the risk of repeating myself I would add that this is another of the circumstances which combine to give so definite an impression of personality as, to continue the simile, the individual quality of a voice is more quickly perceived in a barn than in a drawing room.

The list of his works has undergone considerable revision. Boileau's famous recommendation 'ajoutez quelquefois et souvent effacez' seems to be its guiding principle, as in recent years he has seldom added a new composition to it without removing two or three others, and there is some danger, if his friends do not intervene, that it may ultimately be reduced to a mere handful. An article that I wrote in July, 1903, refers to a number of works which have disappeared, meanwhile, from all authoritative compilations. There is even a composition for pianoforte and orchestra among them, much as it may surprise those who know Vaughan Williams's feeling for the keyboard instrument. A Serenade for small orchestra was performed at Bournemouth in 1901, and about the same time the 'Heroic Elegy' was heard at the Royal College in the original version which was revived five years later. A Quintet for violin, 'cello, clarinet, and horn made its appearance at the Clinton Concerts, and the 'Bucolic Suite' for orchestra, which has since disappeared from the list, had a qualified success the following year. In the above-mentioned article it is described as 'light music, and, as its title implies, pastoral in style; but the principal movements are rather more genuinely reminiscent of the countryside than pastoral music is apt to be. This is not the pastoral music of silk-clad shepherds and shepherdesses, but rather of brawny clodhoppers in corduroys.' It is, however, characteristic that the most noteworthy survivals of this early period are songs, and, moreover, songs which have retained their hold upon the affections both of the composer and of the public. The popular 'Linden Lea' dates from then, and boasts the largest circulation still. 'Blackmore by the Stour' is its contemporary, and the six Sonnets from the 'House of Life,' which followed, include another outstanding success, 'Silent Noon,' though why that song should be more popular than the others is one of those mysteries of taste that no critic yet has

been able to solve. The original version of 'Willow-Wood' was performed at the Broadwood Concerts in 1902, and the work was re-written in its present form the following year. Another notable song of those days is 'Whither must I wander'; but 'Claribel' is several years older. So far as output is concerned, it would be inaccurate to regard these years as devoted to vocal writing, for the instrumental works were numerous and important; but whereas only one or two of the latter have escaped the author's ruthless extermination, the vocal works have been more fortunate. This confirms the view that the deep-rooted instincts which dominate Vaughan Williams's work as a whole were independent of the proficiency which he acquired slowly and even laboriously. They gave him fluency at a time when other aspects of music found him, relatively speaking, tongue-tied.

(To be continued.)

THE ORGAN WORKS OF BACH

(Continued from March Number, p. 162)

BY HARVEY GRACE

II.—THE WEIMAR PERIOD

One of the earliest of the works written at Weimar was probably the Prelude in G (II., 30). It is of very little value, though not ineffective when played with plenty of pace on a big organ. But as a rule the student who can play it with the necessary brilliance will be wise if he spend his time and technique on something more worth while. It contains very little thematic interest. We are given plenty of scale-passages, sometimes in sixths, alternated with big chords over a conventional zigzag pedal. The writing, laying-out, and management generally show some advance on previous efforts, though here and there Bach does not quite know what to do with the left hand, and ends by giving it some puerile figuration, or a mere duplication of the pedal. Such writing as this, for example:



is very uncomfortable for the young player, and gives poor value for the trouble it involves. The Prelude contains a liberal allowance of double pedal, though only long held notes are used. Spitta says that the chief motive behind this piece 'was the setting free of a tumultuous flood of sound in which the impetuous spirit of the young composer revels with delight.' But it must be confessed that the flood is too frequently dammed to be overwhelming. The occasional bars wherein we suddenly relapse into crotchet movement remind us that a lengthy *moto perpetuo* was as yet beyond Bach.

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We find him getting a bit nearer the mark in the Prelude in A minor (X., 238). Here he sets out to exploit a little rhythmical figure:



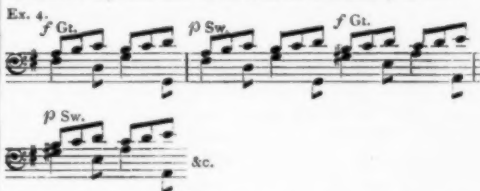
and does it so thoroughly that it becomes boring. It is present in all but a very few of the hundred and fifty bars the piece contains, and the interest is too often less than in the passage quoted. For example, we have this very tame sequence:



worked again and again. The leaping pedal is effective—indeed the pedal part altogether is a great improvement on any we have met with so far. It shows us that Bach was beginning to realise the necessity for giving the feet a part as individual and important in its way as that allotted to the hands. He even launches out into a real double pedal passage at the end—not an affair of sustained octaves, but a moving part for the right foot over a stationary left. It is but a short flight, five bars in all, but is an interesting foreshadowing of the dramatic passage at the end of the D major Prelude. This A minor Prelude, like some other early works, is apparently held in far higher esteem than it deserves. I remember one of our most distinguished organists playing it at a recital in Westminster Abbey some years ago. The Abbey was thronged to the doors, the man in the street being present in large numbers. I am afraid he carried away a poor opinion of Bach, as well he might, hearing him thus feebly represented. Even the enthusiastic Spitta admits that 'the effect of the rhythm, continuous throughout, and of the same quietness, is at best, however, somewhat monotonous.' The man in the street probably found an emphatic substitute for Spitta's cautious 'somewhat.' Parry surprises us by describing the work as 'attractive.'

The adjective, however, may fairly be applied to the Fugue in G in $\frac{12}{8}$ time, usually known as the 'Jig' fugue (XII. 55)—very probably composed for a two-manual cembalo, with pedals, a fact which would account for its secular character. Spitta seems to regard it as having been written before the Weimar period, and ascribes it directly to the influence of Buxtehude. Certainly it has a good deal in common with

the older composer's Fugue in C major and with the final section of his Fugue in E minor, both of which are in $\frac{12}{8}$ time. But the technique of the Bach work is good enough to warrant the conclusion that the composer had been at Weimar two or three years when it was written. The pedal part alone is, as usual, a pretty safe guide. Here it has the importance and consistency that we expect from the mature Bach. The only signs of inexperience are the episodes, which consist of very poor sequential passages. These may be made fairly tolerable by the use of alternate manuals, thus:



There may be the best of authorities for this treatment, for the manuscript contains *piano* and *forte* indications, though whether they were written by Bach or by a later hand is uncertain.

There is a tendency among some strict players to regard echo effects of this kind as modern claptrap. But a moment's reflection will show that they belong to an early period in the development of organ playing. At a date when mechanical aids to registration were few and clumsy, a player who wished to obtain variety would naturally depend a good deal on the antiphony of a couple of well-contrasted manuals. The early French organ composers were specially given to this kind of thing. In the following extract from a 'Dialogue' we find André Raison (1650?-17-?) ringing the changes on four keyboards:



The original directions are 'Grand,' 'Petit,' 'Cornet,' and 'Eco.' With a minim as the unit, and the time *allegro*, this passage requires neat handling.

If the old Germans were as a rule less enterprising, it was no doubt because their works were almost invariably fugal, or concerned with a chorale, and in both cases rapid manual changes would play but a small part. The early French writers usually wrote short pieces in free form, and set great store by manual contrast and solo stops. But even a

fugue could not repress some of them. I cannot resist the temptation to quote a delightful passage from a little three-voice fugue for manuals only by this same Reason :



The Choir and Great suggestions are Guilmant's, and represent the 'Dessus de Trompette' and 'Jeu doux' of the original. One does not expect to come upon such a piquant piece of dialogue in the course of a fugue.

On the whole we need never hesitate to play all such episodic passages as Ex. 4 on two manuals. It can hardly be doubted that many of them owe their origin to the possibility of the easy and effective contrast provided by two organ manuals.

As we know, Bach's work at Weimar brought him into contact with a good deal of Italian chamber music, and the 'Jig' fugue probably owes more to the old Italian violin composers than to Buxtehude or any other organ writer. We shall see many traces of this influence a little later. In this particular example it shows itself even more in the form than in the clear-cut springing idiom. The Italians were far ahead of the rest of the world in form, as in most other musical matters. Had Bach not played a good deal of their chamber music he would probably have spoilt the 'Jig' fugue by interpolating some bravura passages after the Buxtehude manner. Despite the weak episodes, this fugue is well worth playing to-day. It demands bright and promptly-speaking stops rather than power, and makes its effect best in a building not too large or resonant. If we think of it as chamber music and treat it accordingly we shall not go far wrong. And if our instrument or technical limitations will not allow us to play it at the lively pace it obviously demands, we should leave it alone. The nearer we can get to $\text{♩} = 100$ the better.

Undignified? Yes, for Bach is frankly at play here. We can no more make this dance-scherzo dignified by playing it slowly than we can make the 'Little E minor' merry and bright by playing it quickly.

Another example of youthful high spirits is the 'Short' G minor fugue (ii.), which clearly dates from this period. It is one of the most popular of all Bach's works, and deservedly so, in spite of the fact that it is a long way from being a first-rate example of the form. Its faults are so obvious as to need only the merest indication. Not many

pupils play bars 25-27 without noticing that the entry of the subject in the left hand fizzles out, that the pedal comes in only to play the humble rôle of harmonic support, and that the subject in the right hand apparently begins with its third note. I say 'apparently' because a second glance shows that the entire subject is there, but its first two notes are hidden in the semiquavers. Even Spitta seems to have missed them, for he says the left-hand entry 'is transferred after a few notes to the right hand.' If it were a case of transference, the right hand would begin with the fifth note of the subject. Here are the three bars in question:



Very little resource is shown in the treatment of the subject throughout. We have practically the same accompanying counterpoint at each appearance, helped out by a third part which does little beyond running in sixths with the counter-subject or hanging on to an inverted dominant pedal. There are less than a dozen bars of four-part harmony in the whole work, and five of these are in an episode; and yet such is the charm of the fugue that we would not exchange it for some of the most formally perfect examples by Bach or anybody else. It has the three essentials of all delightful music—tunefulness, vital rhythm, and spontaneity. No faults of construction can damn a work in which these qualities are prominent, any more than formal perfection can save one in which they are absent. The wise teacher will not fail to point the moral when his pupils are revelling in this fugue—as they always do.

One or two practical points call for notice. Shall we shake on each of the long-held manual notes? Some editions call for a trill in every case except that beginning in bar thirty-five, where it is clearly impossible. Others indicate it only in the two appearances of the long note as the highest part. This seems the sounder plan, as the shake is then fairly easy, and the passages gain a good deal in brilliance. The sustained G in the tenor seventeen bars from the end is better without the shake, because the note is the centre round which the semiquaver pedal passage plays, and a shake obscures the outline. The trill sometimes suggested

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for the alto of the final bars is also scarcely worth the trouble. After all, we must remember that a long shake was originally little more than a device intended to produce the effect of a sustained note on instruments of the clavessin type, whereon a real *sostenuto* was impossible. Its use on the organ is purely ornamental, and it rarely makes its full effect save when it stands out at the top.

The fugue calls for bright rather than loud registration, though the full organ may well be used at the end. As the writing is mostly thin and rather high on the keyboard we should be careful to use only the less aggressive of the 4-ft. stops, except in the passage preceding the C minor entry of the subject (where the harmony is in four parts with some low pedal notes), and in the closing bars. The last episode may be played on the Swell or Choir, preferably the former, the Choir sounding rather lifeless after the stirring C minor passage. The return to the Great for ending is a bit of a problem. Dr. Hull suggests this plan:



which is excellent in its bringing out of the imitation, but decidedly risky in execution. On the whole, there is much to be said in favour of staying comfortably on the Great, reducing it to 8-ft. diapasons, and beginning to build up the tone again half-way through the episode. We may increase to full without Great reeds in the bar before the pedal entry, because thereafter we have no spare limbs for registration purposes. Everything else may be added for the final bar and a half.

Editions vary as to the text of the sixth and seventh bars from the end. The Novello version of the left-hand part is:



The more usual reading is:



which is certainly more melodious, convenient, and logical.

(To be continued.)

DELIUS'S NEW OPERA

By PHILIP HESELTINE

'Fennimore and Gerda,'* described on the title-page of the score as 'Two Episodes in the Life of Niels Lyhne, in Eleven Pictures, set to music by Frederick Delius,' was produced for the first time on any stage at Frankfort on October 21, 1919.

All the resources of the famous opera house were lavished upon the production. There were nine full orchestral rehearsals, and performers and public alike seem to have been enthusiastic in praise of the work.

A month later the composer came to London to supervise the revival at Covent Garden of his earlier opera, 'A Village Romeo and Juliet.' Arriving one week before the date fixed for the first performance, he found that no full rehearsals had yet taken place, and that such preparations as had been made for the production were in a state of chaos unilluminated by even the customary British assurance that 'everything would be all right on the night.' He was therefore obliged, in sheer self-defence, to forbid the performance: in consequence of which the public were given two additional opportunities of acquainting themselves with the master-works of Puccini.

These two episodes in the life of Frederick Delius throw an instructive light on the present condition of music in his native country. It is also significant that the gap in the repertory caused by the withdrawal of Delius's opera was filled by further performances of Puccini. For when 'A Village Romeo and Juliet' was first produced here in 1910, it fell rather flat, owing to what the critics were pleased to call 'lack of dramatic interest.' Now supposing one of the later plays of Maeterlinck were presented to the patrons of the Lyceum Theatre, with every conceivable scenic appurtenance and 'effect,' as a thrilling melodrama, they would no doubt pass a similar verdict, couched perhaps in not quite similar terms. So it is inevitable that if a work like 'A Village Romeo and Juliet' is presented as a realistic drama (a minor detail of the 1910 production was a *real merry-go-round on the stage!*), critics previously unacquainted with the work cannot be blamed for judging it by the 'dramatic' standards established for them by Puccini.

They have of late years grown so accustomed to regard an opera as a play set to music that their sense of what is fit and proper to the form is apt to be very sadly perturbed when they are confronted with a work which is simply the overflowing of music on to the stage, the projection of emotions underlying music into visible as well as audible reality.

Opera, it should be remembered, is a *musical* form. It is not a play with music, though many such are termed operas or, more accurately, music-dramas. Opera is simply programme music with the programme enacted upon an external stage instead of in the imagination merely: and the

* Vocal score (English and German words) in the Press. Universal Edition, Vienna.

scope of its programme may range from the crudest form of melodrama to the subtlest interplay of conflicting emotions.

When a composer is said to be inspired by his subject, it is too often supposed that the subject itself suggested the work to him in the first instance, that he is adumbrating his subject as though it were a thing exterior to himself. In the same way the music of an opera is thought to have been generated by its text.

In some cases this may be true: but in the majority, the subject or programme of a musical composition is no more than a convenient framework upon which the composer may construct and elaborate a work whose emotional or psychic basis was already clearly defined in his mind before he approached his 'subject.' This explains the common phenomenon of a composer who ardently desires to write an opera but cannot find a suitable libretto.

A symphonic work based upon a tale or drama is not an 'illustration' of its subject, tacked on to the finished product like 'incidental' music, but a new presentation, in terms of another art, of the elements of which the original tale or drama was made. Thus the music and the drama are parallel expressions of the same matter. The one is not engendered by the other: their relationship is rather that of brother and sister.

The old distinction between 'operatic' and 'symphonic' music has broken down as completely as the arbitrary differentiation of 'programme' music from 'abstract' or 'absolute' music, which, in a word, is simply *music*.

Yet all music is necessarily programme music, whether the events that make up the programme are enacted in the visible world or in the innermost recesses of the soul. And even when descriptions of physical phenomena loom large in the programme, these exterior happenings can only assume a musical importance in so far as they symbolise or evoke their corresponding states of mind. Music, in short, may be described as a formula for evoking a particular state of mind or a complexity of such states in a particular relation. These relations which can be generalized and expressed by music could not be even stated in words without the invention of a kind of psychological algebra.

We cannot state an emotional crisis in words, but we can sometimes provide an example of how a particular individual will behave under the stress of such emotion, his words and actions expressing *particularly* a condition which music would necessarily *generalize*, however strong the individuality of its composer might be.

Thus in an opera the plot or story may be just an example, a visible particularization of what the music is telling us in a broader and more universal sense.

The music is not illustrative of that particular story: on the contrary, the story is one among many other possible illustrations of the emotional basis of the music which has, after all, its origin in

the experience or imagination of the composer. And the listener, being an inverted composer, recognises its truth in correlation to his own experience or imagination. Each character in the story is merely a medium into which the composer projects part of himself and in which the appreciative spectator or listener recognises a part of himself also.

All opera of this kind is either parable or pure symbolism.

In Delius's 'A Village Romeo and Juliet,' although there is an ostensible story, it is impossible to regard the characters as the ordinary individuals of Gottfried Keller's novel. They have become symbolic types that move and have their being in a vision of human life, aloof and mysterious.

In 'Fennimore and Gerda' the characters are not in the least mysterious: they speak and act like ordinary human beings, and 'naturalness' is the keynote of the dialogue. Yet the form of the work has been wholly prescribed by musical considerations, and the libretto—which has been written by the composer himself—is everywhere subordinate to the requirements of the music.

Like 'A Village Romeo and Juliet,' the work is divided, not into acts and scenes but into 'pictures.' In neither opera is the story set forth with any of that narrative detail which has so often been the bane of the lyrical composer, but in both the imagination of the spectator is called into play as an active dramatis persona.

'Fennimore and Gerda' (which was composed between 1908 and 1910) is far more definite and compact in structure than 'A Village Romeo and Juliet,' which dates from 1900-01. Not only are the individual scenes more closely knit in the later opera, but there are greater firmness and coherence in the design of the whole work. Every 'picture' is musically self-subsistent, generally built round an initial theme or rhythmic figure, and the logical development and flow of the music are never interrupted for the sake of thrusting the words into prominence. Nor do comparatively trivial remarks in the dialogue, such as 'Have a cigar, old man,' call for or receive any musical commentary; they fall into their right and natural place in the dialogue by reason of the fact that they are never obtruded by the music. The whole work lasts only an hour and a half. After the second picture and after the ninth picture three years are supposed to elapse, the passage of time being marked by a short interval in performance. After the fourth picture there is a full close but no interval. Except for these breaks the music is continuous throughout, the pictures being connected by orchestral interludes, mostly so short that the antiquated machinery of theatres like Covent Garden could never deal with the changes of scene in the time allotted.

The longest picture (the 'Gerda' episode) occupies fourteen pages of the vocal score, the shortest four, there being eighty-one pages in all.

Without any prelude the curtain rises upon a room in the house of Consul Claudii. Fennimore,

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his daughter, is working at her embroidery while her cousin, Niels Lyhne, sits at her feet. They are talking about their childhood. Fennimore is impatient at the monotony of her home life and longs to go out into the world in search of new experiences. Niels on the other hand is a dreamer who is well content to remain where he is. 'Your garden window where you sit and sew'—he exclaims—'I want no wider world than this. Out in the world one feels a longing for home, and perhaps one's real home is a kindred spirit whom one loves.' He is on the point of making a passionate declaration to Fennimore when they are interrupted by the appearance of their cousin Erik Regstrup, Niels's bosom friend, in whom Fennimore is obviously more interested than in the dreamy Niels. It begins to rain. Erik calls for a song, and Fennimore unlocks her heart with a romantic ballad:

Young Svanhild sat alone and sighed,
Of freedom and joy despairing.
'Over yonder's the land of my dreams,' she cried,
'And thither I would be faring.' . . .

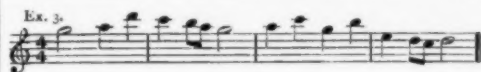
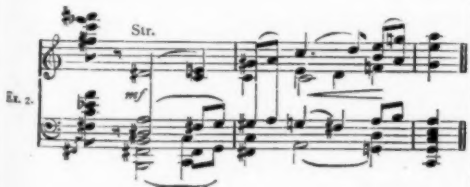
The curtain descends and, after an entr'acte of twenty-nine bars, rises to reveal the lower end of the Claudi's garden which reaches down to the edge of the fjord. There is a little landing-stage overshadowed by trees, and here Erik and Fennimore are discovered together in a boat. It is night, and the sound of singing is heard from over the water:

A long sustained melody without words for a tenor voice sung 'off.'

Ex. 1.



Hearing the approach of a second boat, Erik and Fennimore disappear into the garden. The other boat arrives, rowed by Niels and containing Consul Claudi, his wife and a friend. They disembark and make for the house, while Niels remains behind to moor the boat. Meanwhile Erik and Fennimore re-appear and Niels quickly conceals himself in the shadow of the trees. A swift love scene ensues (twenty-eight bars in all), built upon two themes (Exx. 2 and 3):



which recur in modified forms throughout the 'Fennimore' episode. The lovers return to the house, and Niels is left alone in despair.

Three years pass. Erik and Fennimore, now married, are living in a house on the Mariagerfjord. Disappointment has come to both of them. Fennimore is disillusioned about her husband, who has taken to drink, Erik about his talent as a painter. He stares moodily at the sea. Fennimore reproaches him for not working any more at his art. He replies that he needs new impressions and new influences. Niels has been invited for a visit, and presently arrives. While Erik is helping the porter to carry in his luggage, Fennimore implores Niels to do all he can to pull Erik out of the slough of despond into which he has fallen. 'Day after day he broods his time away, and when the day is done his horrible friends take him off and keep him drinking all night long.' Erik returns, followed by a maid bearing bottles and glasses. Fennimore leaves the two men to themselves, and there is some semblance of gaiety as they light their cigars and drink to each other's health. The curtain falls, and there is an entr'acte of four bars. The next picture shows the same scene, but late in the evening. The two friends have been talking over old times. Erik speaks of the gradual falling away of all his bright illusions and hopes. 'At times a sense of despair comes over me. I sit and work and nothing comes of it—and time is gliding by with relentless haste. Whenever I paint a picture the time it has taken is mine for ever, although it's past and gone. But think of all the years I've lived and created nothing!' Niels advises him to travel, but this seems only to increase his anxiety. He regards travel as a last resort on which he is afraid to embark for fear of proving to himself once and for all that his career as an artist is at an end.

This is perhaps the most powerful and subtly wrought scene in the whole work. The next picture shows us Erik seated at his easel, morose and listless, unable to accomplish anything. Five of his boon companions, on their way to the fair at Aalborg, invite him to join them. At first he is unwilling. Then one of them—a broken-down schoolmaster—taunts him. 'I see you are much too busy with your immortal painting.' Wearily he consents to go with them. Fennimore begs him to stay at home, but it is useless. 'I must have companionship.' 'But you have Niels: a better friend you'll never find.' 'Niels! He no longer understands me.' Fennimore watches him go, then bursts into tears. Niels comes in, and she composes herself. She asks him what Erik was like as a boy. He speaks of his friend with loyalty and enthusiasm: 'He was all that a boy should be, brave and handsome, a lad of impulse, alert and active, always given to wild pranks and mad adventures.' 'How strange, then,' says Fennimore,

'that he should have wanted to become an artist!' Niels bids her think of him as he was when she first fell in love with him. She replies wearily that she has too often brooded over that time. With a sudden impulse she stretches out her hands to Niels and begs him to stand by her in her trouble. 'You'll be my friend, Niels, always . . . ?' The curtain is lowered for a few bars, and the next picture reveals the same room in the grey twilight of the following morning. Fennimore has been waiting up for Erik, who presently comes in, reeling drunk, and collapses on a sofa. A brief interlude, curiously akin to the slow middle section of 'Brigg Fair,' ushers in the seventh picture: the birch forest in autumn. It is in this scene that Niels and Fennimore first admit the passion that has been slowly springing up between them, and against which each of them has silently struggled in vain. It is a scene of swift movement and a despairing kind of intensity, with something sinister and autumnal in the background all the while, to remind the lovers of the years that are gone and of the brevity and uncertainty of their stolen hours of happiness. The two concluding pictures of the 'Fennimore' episode take place in the depth of winter. The fjord is frozen and the ground is covered with snow. Niels is now living on the other side of the fjord. Erik has gone to Aalborg for the day with his friends, and Fennimore is impatiently awaiting a promised visit from Niels. There is a feeling of tense expectancy in the air. Suddenly the maid brings in a telegram. Erik is dead. He has met with an accident and they are bringing him home. Fennimore, in a frenzy of remorse, rushes out to meet Niels, curses him for betraying his friend and her, and bids him be gone for ever. Four dark figures approach, bearing the body of Erik, and Fennimore falls insensible in the snow. Three years pass. . . . The next picture affords the greatest possible contrast to the three swift scenes preceding it. All is quiet and reposeful. We see Niels on his farm at Lönborggaard in harvest time. The labourers are singing in the fields. Niels reflects upon the past, and finds consolation in having devoted his future to the 'Earth, old and trusty mother of us all.' The happy song of the labourers rounds off this very brief picture.

The last scene of all portrays Niels Lyhne's very sentimental wooing of Gerda Skinnerup, and is enlivened by the merry banter of Gerda's three younger sisters.

Those who are acquainted with Jacobsen's essentially tragic novel* will perhaps cavil at the suggestion conveyed by this ending of the opera that Niels 'lived happily ever after,' for the novel concludes with a powerful and heartrending description of Niels's death in a military hospital after he has been wounded in action.

But Delius's work, as has been emphasised above, is a purely musical conception, and is not designed

in any way to illustrate or set forth in detail the life of Niels Lyhne.

The concentration and swiftness of the action and the passionate directness and intensity of the music combine to create a satisfactory sense of unity and cohesion that is all too rare in modern opera. And although this work is already more than ten years old, it is undoubtedly one of the most successful experiments in a new direction that the operatic stage has yet seen.

Interludes

BY 'FESTE'

Some recent happenings in the concert room invite comment. The Editor warns me that space is at a premium this month, so I must be brief. Perhaps I shall be most likely to get in all I want to say if I follow the example of Mr. Alfred Jingle. Those of you who are aged enough to be Pickwickians will remember that volatile individual's habit of covering a great deal of ground in a short time by omitting some of the less important parts of speech. This method will, I believe, be generally adopted at some future date. It will be a very real economy all round, and should appeal to us musicians especially, because in its elision of the unessential it will bring literature into line with modern music. There we are able to dispense with such details as preparation and resolution of discords, or the complete statement and repetition of themes (in the rare event of there being any), and we have no use for cadences except at the end. Sometimes we don't use them even there. We simply leave the musical thought suspended in mid-air, draw a double-bar, and start the manuscript on its adventures among the publishers. In this matter of cadence, literature is already abreast with music. We are now as economical of the full-stop as the modern composer is of its equivalent the cadence. At the head of this page, for example, you will see the title of the journal set forth without the full-stop that a few years ago would have been considered necessary. It is now taken for granted. In due season we shall often find prepositions, conjunctions, and articles omitted on the same principle. The saving of time, paper, and printer's ink will be enormous. We shall then see that Mr. Jingle was not a mere comic character, but a literary artist born a century too soon.

Interesting event of past month débüt of Philharmonic Choir. General chorus of praise—excellently trained, clear enunciation, confident attack, good tone, very. Rather short on the men's side—what choir isn't? Can hardly expect new choir show perfect balance, especially in times when conditions still far from normal. Even in 1913 choral societies did not spring full-armed from sea, like what's-his-name. Comic touch provided by critics who made astute comparisons between balance and volume of four-month-old Philharmonic baby and pre-war standard of long-

* The original title is 'Niels Lyhne,' but for some reason or other the English translation is called 'Siren Voices.'

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established Northern choirs. 'Excellent choir, but not a patch on the Sheffield (or Huddersfield, or Leeds, or Birmingham, or Bacup, or Biggleswade, or &c., &c.) heard before the war. Mere Londoners who have never been to Bacup don't know what choral singing is.' And so forth—amusing, very. Only comparison of interest would be with one of Northern choirs where at same tender age. Impossible to make—must wait until Philharmonic is at least six years old—can then fairly pit against Bacup and rest. But method of criticism has piquant possibilities. As thus; piano débutante, 'Miss Nemo'—promising player—excellent touch—unusual intelligence—enjoyable recital—very. But power not a shadow of that produced by Lamond and Busoni at their best. Left hand comparatively weak—development of biceps far below that of village blacksmith—good course Swedish drill needed—can hardly take Miss Nemo seriously as pianist just yet—sorry—very.' Absurd? Quite agree.

Sum up—Kennedy Scott did wonders in getting together and training in such short time choir able give excellent performance of exacting programme—Bach's 'Sing ye,' very difficult eight-part choral section of new Delius work, 'Song of the High Hills,' and Beethoven's Choral Symphony—hardest and most ungrateful of nuts. Perhaps error of judgment in leading off with Bach work—demands very ample resources in tenor and bass departments—weakness of choir unnecessarily exposed—should have chosen four-part or five-part unaccompanied Bach—would have thrilled us with 'Death, I do not fear thee,' for instance—one of finest choruses old man ever wrote. Hope Scott will turn it on soon. Choir showed high musical intelligence in Delius—characteristic idiom—groping chromatics—vague tonality—beauty subtle and elusive; did not elude choir—seized it and passed it on to audience. In Choral Symphony singers very much on spot. Have heard work sung by several crack Northern choirs—very powerful—slightly rough (roughness not out of place here), but never heard better attack or more true and confident singing of cruel soprano passages than by Philharmonic. Hope choir will live long—fulfil early promise—great addition London musical life—fine thing for venerable (but still full of beans) Philharmonic Society—will give opportunities for programmes of exceptional interest. Many vivid works for chorus and orchestra waiting hearing—can be done justice to only by combination of first-rate choir and band heard in building of Queen's Hall size.

Indignant letter in *Telegraph* few days ago—writer went to concert at Brighton (lucky man to be at Brighton now that April's here!). Beecham Orchestra—conductor, Coates—programme announced Elgar's Introduction and Allegro for strings—writer anxious hear Elgar work—bought two guineas' worth tickets—(lucky man to have two to spare—wish I knew him!). Went to concert; sat

patiently through various works including complete and damning exposure of futility of common chord better known as Prelude to 'Parsifal'—moment for Elgar arrived—writer sat up—woke friends—all agog. No bon, as Army linguists say—Elgar work omitted—no apology or explanation. Writer made appropriate remarks—cooled down—wrote to *Telegraph* in mild vein suitable to journal circulating in homes of England. Genuine grievance here—of far too frequent occurrence. Concert audiences apparently regarded as worms or doormats—performances begin late—are prolonged by encores which are forbidden (on paper)—end so late that worm whose hole is at a distance has either to crawl off before last item or run risk of meeting early bird before reaching hole.

If I go to variety theatre I know programme will be adhered to, or necessary changes announced—performance will not be held up for ten minutes at a time while some vain soloist trots to and from artists' room lapping up applause till last drop squeezed out—(all soloists, especially vocal, should be smothered—not at birth—too early—must wait till show signs of disease—then adopt method painless as possible—but must be speedy and safe).

Had similar experience to Brighton complainant recently. Went to Queen's Hall to hear Ravel's 'Valse Nobles et Sentimentales'—only work down that I wanted to hear—would have paid to have missed some of rest of programme—gave up afternoon's fishing to go—sat through two hours' waiting for those noble and sentimental waltzes—last item on programme—not played—'Pavane pour une Infante Défunte' substituted—beautiful work, but not what I had paid to hear—annoyed, and felt like one of the worms whose life I had prolonged by not going fishing. Should have been less annoyed if word had been vouchsafed from platform. Conductor, lessee, stewards, and other attendants all afflicted with loss of voice—surely vocal soloist could have come on—made announcement in recitativo. Concert-giving costly work—risky, too—plenty of counter-attractions—cinemas and music-halls with first-rate orchestras—audience allowed to smoke—admission cheaper than at concerts—not right time to irritate patrons by unpunctuality or discourtesy.

Strauss has bobbed up again in concert halls—no wild excitement either before or after performance of 'Don Juan' on March 13—work sounded unexpectedly tame, even at end of a rather tame concert. Some alarms however few days later at Aeolian Hall, when M. Mischa-Leon began to fire off programme of German songs in original language. Very disappointing, just when my friend (in fact everybody's friend) Ernest Newman and I had begun to shake hands with ourselves at prospect of embargo on gutturals being removed. War is over—very well—let's be as we were before it began. Can't do without German songs—not enough of any other kind to make up more than a programme or two—as Mr. Newman said recently in *Manchester Guardian*:

'as yet we have not more than about thirty English songs that have even any pretension to being at once first-rate and English.' True—estimate if anything on generous side, but that is Ernest's lavish, enthusiastic way—I should have put the total at twenty, and of these three are by Purcell and one by Hook—which shows what a poor lot our modern native composers are, as I and my friend remind them at times. German songs thus essential to our musical life—must be sung in German because peculiar beauty of words evades translators—just as we may imagine such equally fine native lyrics as 'Somewhere a voice is calling' or 'The Heart of a Rose' losing some of their poignant beauty if translated into German—Mischa-Leon to be praised for offering feast of song by Beethoven, Schubert, Schumann, Wolf, &c., unspoiled by being put into our wretched, unsingable language. Distressing to record that group of ill-mannered fellows interrupted singer before he had had time to expel more than dozen of those rich gutturals we have so missed during past five years—I and my friend ashamed of them (the ill-mannered fellows, not the gutturals) hope Mischa-Leon will treat them as deserve by shaking dust of England off feet and taking programme of German songs to quarters where likely to be appreciated—somewhere nearer the Rhine. Got through programme all right after quarter of hour's scene that was disgrace to London. After objectors persuaded to withdraw, settled down and enjoyed ourselves. Overwhelming superiority of German songs shown in first five minutes—Beethoven's 'Adelaide'—lovely poem by Matthison—here is brief extract in English:

Soon, O wonder!
On my tomb will blossom
One small flower from my fond heart's ashes springing.
On its petals one name will brightly glisten,
Can you not guess it?

Can we not? 'Adelaide only,' of course! Music thoroughly worthy—rich harmony—daring and passionate accompaniment. For example:

on its pet-als, on its pet-als one
deut - lich schimmert, deut - lich schimmert auf

name will bright-ly glis - ten,
je - dem Fur - pur - blatt - chen,
etc.

No doubt about that being the stuff to give us. Then had Schubert's song about schoolboy who plucked rose and pricked finger—profound moral lesson on danger of undue haste in pursuit of beauty.

Note thus struck well maintained throughout recital. Why bother us with settings by Vaughan Williams, Ireland, Bridge, Holst, Bax, Parry, Stanford, and others, of reputed poems by Masfield, Yeats, Brooke, Stevenson, &c., when there are the treasures of German lyricism to draw from? Me for Snitzel, Hoggeneimer & Co. all the time. Must really talk seriously to the youth Capell of *Daily Mail*—has been saying nasty things about German songs—poking fun at them—disrespectful, very. He must cultivate fine detached attitude of 'internationals'—will then see that Britain is hungry after five years' deprivation of German language and modern German music—has given thorough trial to substitutes from France, Russia, Italy, America, Spain, and even Britain—thought it good enough at first, but soon began to see through it—colourable imitations—inferior Dosset—anxious to get back to genuine article made in Germany by old firm. To-day's motto for musical Britain (if she can be called musical), is 'Back to 1913.'

Hoch!

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

VII.—RICHARD SAMPSON

Among the many distinguished composers who flourished during the reign of Henry VIII. the name of Richard Sampson holds an honoured place. Dr. Ernest Walker, in his excellent 'History of Music in England' (1907) gives prominence to Sampson in his brief list, but of biographical data he furnishes none save that he was 'Dean of the Chapel Royal in 1516'—an error of date, as will be seen in the course of the present article. No previous musical writer has taken the trouble to piece together the scattered references to this remarkable ecclesiastic and composer to be found in the 'Calendar of Letters and Papers of Henry VIII.,' and I confess it was no easy task to wade through the twenty volumes (in reality thirty-one parts) of that monumental work, on which account the material unearthed will be serviceable to future investigators of early Tudor music.

To begin with, Richard Sampson, LL.D., was not Dean of the Chapel Royal in 1516. This coveted position, which was generally the prelude to a bishopric, was held by John Vesey during 1514-19 (in which latter year he was made Bishop of Exeter), and by John Clark during 1519-23.

One of the earliest references to Sampson is on January 12, 1517, when he was appointed Proctor at Tournay. Three years later he appears as Dean of St. Stephen's, Westminster, and, on April 1, 1522, he was given the canonry of St. Paul's Cathedral, vacant by the death of C. Urswick, to which post was added on June 29 the sacristship of St. Paul's. At length, after the appointment of Dr. John Clark as Bishop of Bath and Wells (March 26, 1523), and his

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restitution of temporalities (May 2), Richard Sampson was promoted to the Deanery of the Chapel Royal at a salary of £33 6s. 8d. a year.

In the King's Book of Expenses for 1532 we meet with an item under date August 11: 'To Master Dean of the King's Chapel [Dr. Sampson], the ordinary reward for the Chapel, 40s.' Not long afterwards, on March 13, 1533, Dr. Sampson was granted the Prebend of Stotfield in the diocese of Lichfield, and four months later (July 9) he was given the Deanery of Lichfield. He was thus a super-pluralist, enjoying the revenues of Dean of St. Stephen's, Dean of the Chapel Royal, and Dean of Lichfield, as well as Dean of Windsor. Further preferment awaited him, and on March 31, 1534, he was presented to the Rectory of Hackney, but as a sort of set-off he resigned the vicarage of Stepney.

Among the MSS. in the British Museum (Royal ii. and xi.), c. 1520, there is a beautiful Motet for five voices by R. Sampson, 'Quam pulcra es amica'; also a Motet by him, in honour of Henry VIII., entitled 'Psallite felices protecti culmine rose purpuree,' for four voices in parts (Royal ii. and xi.).

Owing to the illness of Dean Pace of St. Paul's, it was found necessary to have a Vice-Dean, and hence on February 20, 1536, Cromwell appointed Sampson 'Coadjutor.' Consequently on Pace's death in May, 1536, we are not surprised to find Sampson advanced to the Deanery of St. Paul's, followed by his promotion to the see of Chichester on June 11, obtaining restitution of the temporalities on July 4. He was subsequently (July 20) dispensed to hold the Deanery of St. Paul's *in commendam*, having previously resigned the Deanery of Windsor.

Yet although Bishop Sampson owed so much to royal favour, he was a stout partisan of the old faith. On August 21, 1538, he wrote to a dignitary at Rye expressing his aversion to any service sung openly in English, and advising the non-adoption of 'such novelties.' For suspected leanings towards Catholic doctrines he was imprisoned in July, 1540. As Dr. Gairdner writes, 'Sampson, Bishop of Chichester, was one morning nominated as the first Bishop of Westminster; two hours later he was disgraced and imprisoned.' He was, however, soon released and restored to favour, only to be replaced as Dean of the Chapel Royal by Thirlby, the new Bishop of Westminster. As a solatium he was promoted by Henry VIII. to the see of Lichfield and Coventry on March 3, 1543, receiving the temporalities of the same on March 14.

It does not come within the scope of this brief memoir to touch on the career of Sampson as Bishop of Lichfield, but he was one of the six bishops that voted for retaining the old Service books. His musical career practically ended in 1536. There is much obscurity about his religious views under Edward VI., and it is most probable that inwardly he adhered to the old faith. He died at Eccleshall on September 25, 1554, almost eighty years of age.

A BIT OF OLD LONDON LIFE

As a rule we look to old books and pictures to give us authentic glimpses of past times. Only rarely does music help us, and even then such help is usually indirect. The art was merely groping its way towards expression at a period when writers and painters could set down in unmistakable terms the things they saw. There is, however, one feature of old London life that only music can reconstruct for us. Writers have told us of the street cries: painters have given us pictures of hawkers crying their wares: it is left to the musician to show us the fragments of tunes to which the cries were sung. Few are in use to-day. Like the old signs, they have largely disappeared as the need for them ceased. Some among us who live in what are known as 'select neighbourhoods' even put up minatory notices warning the hawker that if he must needs peddle in 'Our Street,' he must peddle silently. But it is easy to imagine the importance of street cries in days when few of the population could read, and when the retail merchant pushed his shop and stock-in-trade before him on a barrow, or carried it on his head. It is not surprising that old composers should have been interested in these cries: the surprising thing is that only lately have we been able to see the practical result of such interest. As is now well known, Sir Frederick Bridge recently discovered manuscripts of Weekes, Gibbons, and Deering, in which street cries were worked into a kind of choral fantasy, or 'fancy,' as the form was called. Sir Frederick has lectured on his discovery, and our readers will remember that a résumé of one of these lectures appeared in the *Musical Times* for February. The works have now been published by Messrs. Novello, as Nos. 1343, 1344, and 1345 of their Part-Song Book. The first is by Weekes, and in its original form was for a single voice with viol accompaniment. Sir Frederick suggests that different voices may be used for the sake of variety, and also to give more point to the various cries. He has made the work suitable for choral performance by arranging three sections for S.A.T.B., adapting the composer's viol harmony. The Gibbons specimen is more elaborate, and consists of a fragment of plainsong given to the third viol, round which the other viols weave counterpoint, while the chorus delivers the various cries, sometimes singly, sometimes in combination. The 'fancy' is in two parts, the first ending with a brief five-part setting of the words, 'And so wee make an end,' the second with the Watchman's cry, 'Twelve o'clocke, looke well to your locke, your fier, and your light, and so good-night.' There is far more scope for choralists than might be imagined, great contrasts in the way of tone-colour being possible. There is a world of difference, for example, between the pathetic begging of the Bedlamites and the strident bass 'Oyez! if any man or woman can tell any tydyngs of a gray mare, with a long mane and a short tayle, she halts downe right before, and is starke lame behind, and was lost this thirtieth day of February. He that can tell any tydyngs of her let him come to the Cryer and he shall have well for his hier.' The song 'Swepe, chimney swepe' is a delightful tune of sixteen bars.

Good as is the Gibbons 'fancy,' that of Deering is even better. It contains a good many cries not used by Weekes and Gibbons, and the purely musical interest is perhaps greater. The chimney sweep's song is here given to soprano and tenor, a reminder that the sweep was always accompanied by a small boy. The

We are sorry to hear that the British Symphony Orchestra's series of concerts at Queen's Hall is to be discontinued for lack of public support. This unfortunate occurrence should remind concert-givers of the need for decentralisation. At present we have too many concerts in the middle of London, and too few on the outskirts. There is a huge public in the more distant suburbs wanting music, but wanting it near home. Why not take it to them?

grey mare is again cried, though in this case she is far more afflicted, being blind, minus one leg, and 'with a great hole in her ear.' In those days, apparently, sufferers from toothache did not pay a visit to the dentist, nor was the practitioner dignified by such a title. There was only one cure, and that was drastic: no such compromises as 'stopping.' The victim waited till he heard the cry 'Touch and goe! Touch and goe! Ha' ye work for Kindheart the toothdrawer? Touch and goe! Touch and goe!'—on which (unless the pain mysteriously ceased) he went and was touched—and touched to some purpose, we may be sure, in spite of the artist's ingratiating name.

It will be seen that these 'fancies' have more than a merely antiquarian interest. They are genuine slices of life, grave and gay by turn, and thoroughly characteristic of our race in their blending of the serious and the nonsensical. There can be no doubt that singers and audiences will revel in them.

THE IDEAS OF M. VINCENT D'INDY

BY C. SAINT-SAËNS, DE L'INSTITUT

(Authorised translation by Fred Rothwell)

(Continued from March number, page 177.)

II.

In the introduction of his book, M. D'Indy says the most excellent things about the artistic conscience, the necessity of acquiring talent as the result of hard work, and of not relying solely on one's natural endowments. Horace had said the same things long ago; still, they cannot be repeated too often at a time like the present, when so many artists reject all rules and restrictions, declare that they mean 'to be laws unto themselves,' and reply to the most justifiable criticisms by the one preceptory argument that they 'will do as they please.' Assuredly, art is the home of freedom, but freedom is not anarchy, and it is anarchy that is now fashionable both in literature and in the arts. Why do poets not see that, in throwing down the barriers, they merely give free access to mediocrities, and that their vaunted progress is but a reversion to primitive barbarism?

It is no longer necessary to know how to draw or to paint; things absolutely devoid of form—I dare not call them works—find admirers everywhere. Architecture attempted to follow this trend, but as houses must stand upright, and as they must be habitable, it had to call a halt along this particular path of folly. The other arts, finding nothing to hinder them, plunged forward in thoughtless delirium.

Fétis had foreseen the coming of the 'omnitonic' system. 'Beyond that,' he said, 'I see nothing further.' He could not predict the birth of cacophony, of a mere *charivari*.

Berlioz speaks somewhere of atrocious modulations which introduce a new key in one section of the orchestra while another section is playing in the old one. At the present time as many as three different tonalities can be heard simultaneously.

Everything is relative, we are told. That is true, though only within certain limits which cannot be overstepped. After a severe frost, a temperature of twelve degrees above zero seems stiflingly hot; on returning from the tropics, you shiver with cold at eighteen degrees above zero. There comes a limit, however, beyond which both cold and heat disorganise the tissues and render life impossible.

The dissonance of yesterday, we are also told, will be the consonance of to-morrow; one can grow accustomed to anything. Still, there are such things in life as bad habits, and those who get accustomed to crime, come to an evil end. . . .

It is impossible for me to regard scorn of all rules as being equivalent to progress, by which word we generally mean improvement. The true meaning of the word—*progressus*—is a going forward, but the end or object is not stated. There is such a thing as the progress of a disease, and this is anything but improvement.

The more civilization advances, the more the artistic sense seems to decline: a grave symptom. We have already said that art came into existence on the day when man, instead of being solely preoccupied with the utility of an object, began to concern himself with its form.

More and more at the present time does attention to utility assume the foremost place; we do away with all adornment and trouble ourselves nothing about form. The need to know is being substituted for the need to believe and to admire; and since what we know is insignificant compared with what we do not know, there is an immense field open to the human intellect. Nothing will ever again check the march of science, though this latter is deadly to faith and art. Faith defends itself with all its might, and it is able to make a prolonged defence; but what can art do? It languishes and dies wherever our civilization spreads its tentacles. No longer is it a necessity for us; it is a luxury that appeals only to the *élite*. Even the beauties of nature are attacked; animal species are massacred and disappear for ever; age-long forests are destroyed, never to be restored. The same thing happens to cataracts and waterfalls; nowadays we think of them as merely so much motor-power.

In dividing music into its three essential parts, rhythm, melody and harmony, M. D'Indy very judiciously accords the first place to rhythm. Let us therefore see what interpretation he puts on it.

What sets me at ease in discussing the ideas of M. D'Indy is the fact that, as he himself confesses, these ideas are very frequently not his own at all, but rather those of Hugo Riemann, a German.

Here we have an instance of the practice so often indulged in before the war—and not in music alone—of crossing the Rhine in our search after truth. Thus also Combarieu endeavoured to instil into our minds the wild and senseless ideas of Westphal, who wished to apply the principles of Greek scansion to the execution of the works of Bach, Beethoven, &c., which are in no way connected therewith. M. D'Indy gives us elaborate notes on Riemann, Hauptmann, Helmholtz, von Öttingen. . . .

When we hear successive sounds of equal duration like those of the metronome, one of the two has more intensity than the other; we can at will, M. D'Indy tells us, attribute to the more intense sound the odd numbers:

1, 2, 3, 4, 5, 6, 7, 8.

or the even numbers:

1, 2, 3, 4, 5, 6, 7, 8.

'The possibility we have of choosing by a mere effort of will one or the other of these inequalities, clearly proves that rhythm proceeds not from the sounds themselves but from a necessity of our own mind. . . .'

This is not the case; we are not able to choose. We may do so by a momentary effort, but that is

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unnatural; and if the rhythm is prolonged, nature resumes her rights and the more intense sound is seen to belong to the odd numbers.

Robert Schumann, whose reason was not very clear—it is well-known that he died insane—took into consideration only his own will when he neglected the requirements of nature; along these lines he committed the greatest of errors.

One of his most characteristic aberrations is in the *Scherzo* of his famous Quintet:



Anyone not acquainted with this piece by actually reading the notes, but only by ear, hears it as follows:



The idea, as conceived by the author, is original and vivid; the result, to the uninformed listener, is a platitude. But what does that matter? It is Schumann, and so admiration is forthcoming all the same.

According to M. D'Indy, measure would appear to be the enemy of rhythm, 'and it is not unreasonable to think that, untrammelled in the future as it was in the past, *rhythm* will again hold sovereign sway over music, and free it from the servitude in which it has been kept, for nearly three centuries, by the usurping and depressing domination of misunderstood *measure*.'

Hitherto, however, it had seemed as though the invention of measure had been a step in advance. I appeal for confirmation of this view to all who have undertaken the task of deciphering old manuscripts of music, from which the measure bar was absent. Did it not create syncope? Has it ever prevented the emphasis or accent from falling where it pleased? M. D'Indy claims that the first beat of the bar is more frequently than not a rhythmically feeble beat. I have not noticed this, but rather the contrary, I imagine. It would, however, prove that measure does not follow rhythm. Shall we have to return to the time when measure was not indicated? Certain bold innovators have attempted this, though without success. In the music of the Middle Ages, of which M. D'Indy gives instances and which are referred to under the name of plain-song, created before the barbaric invention of measure, I look in vain for rhythm; it is only absence of rhythm that I find.

Perhaps it is the same with rhythm as with so many things about which it is impossible to come to an understanding, because different meanings are given to the same word . . .

Let us pass on to melody.

In all melody, M. D'Indy (or is it Riemann?) assures us, there is a *preparation*, designated, I know not why, by the Greek word *anacrusis*.

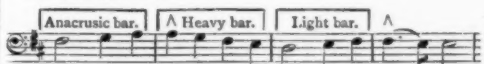
Ah! *qu'en termes galants ces choses-là sont dites!* How often have I made an anacrusis without knowing it, as M. Jourdain made prose!

In the *Adagio* of Beethoven's fifth Symphony, where we have the theme:



the first two notes are, I suppose an anacrusis. The amazing thing is that sometimes, when there is no anacrusis, it is taken for granted as existing.

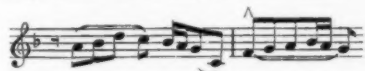
Sufficient for the anacrusis when the phrase begins on a feeble beat. But what are we to say of the following way of presenting the famous phrase of the ninth Symphony?:



The first bar, then, is nothing more than a preparation, and the melody really begins only at the second bar!

Do not the first and the third bars belong to the tonic, the second and the fourth to the dominant? When the tonic and the dominant are both present, is it not to the former that importance is attached? My entire musical sense rebels against the contrary interpretation, which seems to me a grave fault of style.

It is far worse in the first phrase of the Pastoral Symphony, which M. D'Indy presents thus:

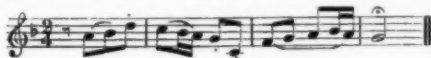


and he remarks that this passage is generally 'interpreted with the most erroneous accentuation it is possible to give it, as follows:



a deplorable result of the tyranny of the measure-bar and of the antirhythmical teaching of the *soffeggio*!

Now, this is how Beethoven wrote the theme:



The two detached notes, B and D, an indication which M. D'Indy has changed into a tie that extends right to the following C, naturally carry the accent on to this C. Consequently this interpretation is not the 'most erroneous possible'; it is the very one intended by the composer. Beethoven could not foresee the theories of M. Riemann and arrange his music in accordance with these principles. Is that a matter for regret?

I will not follow the author in his learned dissertations on plain-song, not considering myself competent in this direction, although I have had a great deal to do with plain-song during my long career as an organist. I will simply mention the comparison that is made—an original though very specious one—between the vocalisations of plain-song with those fine ornamental capitals seen in missals, and the same vocalisations characterized by demisemiquavers which conclude an organ piece by Sebastian Bach.

In the passage cited from this latter, I note an error that surprises me in so conscientious a writer as M. D'Indy: a *poco ritenuto* which the composer had not indicated. Throughout the entire 'Course of Musical Composition' we find these superfluous indications, unnecessary ties, and added nuances. The system of the perpetual *legato* did not exist at the time of Bach; the clavier was incapable of expressing nuances, as also was the organ previous to the modern swell. This was not the case with other instruments or with the human voice, but the probable reason why nuances were not indicated is that they were not of the same importance as they are at the present time, when the nuance frequently forms an integral part of the idea; they were left to the whim of the performer. Why therefore impose arbitrary nuances on the artless reader, who naturally attributes them to the composer? This system, far too prevalent, whilst deserving of criticism in a serious edition, has nothing to do with a 'Course of Composition.' One may well wonder why M. D'Indy, instead of taking his quotations from the Peters Edition, which is concerned but slightly with the question of authenticity, did not have recourse to the magnificent edition of the Bachgesellschaft, which does not contain a single detail that is not true to the composer's manuscripts.

(To be continued.)

Occasional Notes

The arrangements for the first Congress of the British Music Society are now practically complete. The time-table appears in our advertisement columns, page 220. We have now received particulars of some of the music to be performed. The London Symphony Orchestra, conducted by Mr. Albert Coates, will play Rimsky-Korsakoff's 'Cortège des Nobles,' Vaughan Williams's 'London Symphony,' Berlioz's 'Summer Nights' (soloist, Miss Agnes Nicholls), and Strauss's 'Heldenleben.' The inclusion of the foreign items, especially the last-named, may astonish some people, but we may remind them that the Society does not exist for the furthering of British music by the easy process of excluding that of Germany or any other land. The Society is doing good work for our own music by insisting on its fair representation side by side with the best of that from abroad. The all-British programme, save in exceptional circumstances, is a tactical mistake because it implies that our composers can make a good show only when they have the field to themselves. The best compliment we can pay them is to show our confidence in their ability to hold their own in the best of company. We need have no fear for the future if we prevent a return to the 'dumping' methods from which we have suffered so much in the past. The British Music Society does well to make its position clear in its choice of music for the Congress. Our composers have their best show in the choral side of the programmes, as is natural. The Hoime Valley Male Choir will sing nine part-songs by Elgar, Holst, Bantock, Coleridge-Taylor, and Walford Davies. Native works at the Chamber Concerts will be Elgar's Sonata for violin and pianoforte (Sammons and Murdoch), and Ireland's Rhapsody, Baines's 'Paradise Gardens,' and Frank Bridge's 'Fireflies,' for pianoforte (Murdoch). Mr. Gervase Elwes will give an English song recital, and the London and Philharmonic String Quartets will play native works. At Westminster and Southwark Cathedrals some fine old English music will be sung,

and at the latter a short recital of modern English organ music will be given. The whole scheme, both in regard to meetings and concerts, is striking in the amount of ground covered, and the Society deserves congratulations on this further example of the vigour and enterprise which have been so conspicuous in the short period of its existence. We hope the Congress will have the great success it deserves.

Musical reconstruction is progressing apace in Germany. One of the organs of the new movement is a fortnightly paper called *Melos*, of which the first number is before us. Its drastic methods are explained in a portentous editorial which tells us that 'Tonality is dead.' The writer uses the martial metaphor of 'Durchbrechung'—all the 'pseudo-architectonic forms of the tonality-epoch must abide our question,' he says. The only hope of the art is in the study of 'pretonal and atonal phenomena'—that is to say, of music as it existed before the major and minor scales, and as it is likely to exist after the process of 'Tonalitätsdurchbrechung' is complete. This study is not such a simple thing as may appear. It can only be carried out by devout souls united in humble and loving realisation of Truth—and aloof from the world. Only to such can the 'Melos' be revealed, which is the inner law, 'Becoming and Being under the rule of its own might.' We have heard all this, or something very like it, before. Many well-known writers and musicians are on the staff of *Melos*, and some of them write much as they used to write before 1914 in spite of the very futurist design on the title-page.

In our correspondence columns appears a letter from Mr. F. A. Hadland, suggesting that practical steps be taken towards the more frequent performance of Purcell's works, especially the operas. So much interest is now taken in Purcell, that the moment seems opportune for the formation of a society with this end in view. Better still, perhaps the Purcell Society could call in a few dramatic enthusiasts, and extend its operations. Now that its work as an editing and publishing body is practically finished, it could not do better than add the coping-stone by taking a lead in the direction of making Purcell once more a popular composer. At present, outside church music circles he is little more than a mere item in the musical dictionary. The extraordinary success of the 'Fairy Queen' at Cambridge is proof that, given a fair chance, there is no old composer more alive.

We congratulate Mr. W. G. Whittaker on being made an Officier d'Académie by the French Government. Mr. T. J. Gueritte, the honorary secretary of the Société des Concerts Français, in his letter to us announcing the above, says that 'Mr. Whittaker has succeeded during the past fifteen years in making Newcastle so important a centre of study of French music, that French musicians conversant with British conditions doubt whether any other town, even in France, may be found in which French music is so well-known in its most intimate developments.'

The League of Arts, as a preliminary to its projected revival of Purcell's 'Dido and Æneas,' and other works in London parks, is giving four performances of 'Everyman' at King George's Hall, Central Y.M.C.A., Tottenham Court Road, on March 29, 30, 31, and April 1, under the direction of Mr. Patrick Kirwan.

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Opinions differ as to the Barrie part of 'The Truth about the Russian Ballet,' but the success of Mr. Arnold Bax's music is emphatic. We understand that the selection of composer was placed in the hands of Mr. Edwin Evans, who promptly chose Mr. Bax, and a good choice too.

The King has been graciously pleased to accept the Gold Medal of the Musicians' Company. The presentation was made at Buckingham Palace, on March 23, by the Lord Mayor, Sir Edward E. Cooper, who was accompanied by Mr. Hugh Wyatt, Deputy-Master; Mr. H. T. C. de Lafontaine, Senior Warden; Major A. C. Chamier, Acting Junior Warden; Mr. W. P. Fuller, Treasurer; Past-Master Sir Homewood Crawford; Past-Master Sir Frederick Bridge; Past-Master C. D. Hoblyn; and the Clerk, Mr. T. C. Fenwick.

The Musicians' Company recently made the unanimous decision to present the Honorary Freedom of the Company to the Lady Mayoress. The ceremony is to be held at the Mansion House on April 27, when the Court of the Company and their ladies will be entertained by the Lord Mayor.

From the *Musical Times* of March 1 :

It was evident at the outset that the singer was a man of catholic tastes. . . . His programme did more than cover a wild field.

We hope he went one better, like Orpheus, and tamed it.

A 'PARSIFAL' SELECTION.

The Prelude, Transformation Music, and Grail Scene of 'Parsifal' are so frequently performed alone that their publication in handy form should be welcome. Messrs. Novello have just issued these portions of the opera in their Octavo edition. The selection may be performed by choir and orchestra if no solo voices are available, cuts for the purpose being indicated. The extracts are taken from the recently published Novello edition of 'Parsifal,' the pianoforte score and English text of which have called forth so many expressions of approval.

London Concerts

BY ALFRED KALISCH

The most noteworthy thing that has happened since my last chronicle appeared has been the return to Queen's Hall of orchestral music by living German composers. On March 6 Sir Henry Wood conducted Strauss's 'Don Juan' at a Queen's Hall Symphony Concert; on March 16 Mr. Adrian Boult conducted 'Tod und Verklärung.' In both cases Strauss was at the end of a long programme and a few people walked out. How far this was due to patriotism, or a longing for tea, or the need for catching a last train, it is impossible to say. The audiences were enthusiastic. Strauss wears well. The end of 'Tod und Verklärung' perhaps shows the effects of time more than anything, but still it remains impressive. Once somebody expressed the opinion that it was not heroic, and Strauss said that the man whose death was depicted was not meant to be a hero—rather the reverse. The big horn theme in

'Don Juan' still remains one of the full-blooded things in the music of our day.

Things did not pass off quite so uneventfully when at Æolian Hall on Saturday, March 13, M. Mischa-Leon sang a whole programme of German songs—Beethoven, Löwe, Schubert, Schumann, and Hugo Wolf—in German. After a somewhat noisy quarter of an hour which ended in the quiet departure of about half-a-dozen objectors, the concert proceeded in peace, and the audience was extremely enthusiastic. It is to be hoped that there will now be an end of heated controversy on the subject. If a sufficient number of people want German songs to make it worth singers' while to sing them, they will be sung. If those who object are the stronger party, and stay away, they will not be sung. Let us remember that many soldiers who have fought have no objection to German music in general or German songs in particular; and that many whose musical judgment is sound and whose artistic sensibilities are keen do object. It is no less absurd for the one section to shout 'Traitor' than for the other to cry 'Philistine.'

First performances of several new orchestral works have to be chronicled.

At the Queen's Hall Symphony Concert on February 21, Mr. Granville Bantock conducted his new orchestral piece, the 'Sea Rovers.' It is a very vigorous, rough and ready sort of work conveying the impression of having been composed at top speed in the teeth of a strong North-Easter. No completer contrast can be imagined than Mr. Delius's Double Concerto for violin and violoncello, produced at the same concert, which seems to have been conceived and executed in the closely guarded aloofness of a conservatory in the South. It is a very delicately and carefully wrought composition in the composer's typically meditative and languorous mood, and its performance by Miss May and Miss Bertrice Harrison leaves no room for adverse criticism.

Mr. Delius was the hero, too, of the Philharmonic Concert on February 26, when the new Philharmonic Choir, organized by Mr. Charles Kennedy Scott, sang for the first time his 'Song of the High Hills,' which is a record of the composer's impressions of Norwegian mountain solitudes on a balmy summer night. For a brief moment the voice of Man intrudes, but grows fainter and fainter. A part of the work is in Delius's usual vein, but in the choral numbers he displays an amount of vigour unusual with him, and there is an unaccompanied section culminating in a massive climax which will probably be judged in future to be the strongest music he has ever composed. An interesting point about the work is that the chorus sings no words, but only varying vowel sounds. In the ninth Symphony of Beethoven, and Bach's Motet, 'Sing ye to the Lord,' the new choir showed that it has the makings of a body of voices that may in the not too far future venture to compare with a really high-class North Country choir, although it has yet a long way to go.

Mr. Albert Coates conducted the ninth Symphony, and while there was a little lack of massive strength in the first movement, the performance of the *Scherzo* will rank amongst the finest in London for many a year by reason of its irresistible rhythmical impulse and gaiety. The choral portion had not been sung in London since the war, and it was interesting to note that the opinion held some years ago by a minority that though it is great, it is amongst Beethoven's great failures, was on this occasion apparently that of the majority.

The last rehearsal of the Patron's Fund of the Royal College of Music produced two excellent works: the first the very fresh *Fantaisie-Overture* by Mr. W. McNaught, the other a *Symphonic Poem* by Mr. H. Collingwood which disclosed unusual ease and resourcefulness in the handling of orchestral masses. Both ought to be heard again, when there will be opportunities for more detailed criticism.

Brief mention should be made of the revival at the Queen's Hall Symphony Concert on March 6 of Mr. George Dyson's '*Siena*,' a work that attracted a good deal of attention when first heard about ten years ago. But one would have preferred to hear a later work from the same pen. At the last London Symphony Orchestra's concert, on March 8, the principal feature was Scriabin's '*Prometheus*,' remembered by most people because Sir Henry Wood on one occasion played it twice at the same concert on the ground of its unintelligibility. It seemed more intelligible this time, but not more impressive—indeed, the general opinion even of Scriabin's admirers is that it is not the equal of the '*Poème de L'Extase*' either in wealth of colour or expressive power. The composer's dogma appears to have hampered rather than stimulated his imaginative powers. He had become its servant instead of its master.

ELGAR'S SECOND SYMPHONY

Mr. Adrian Boult has for some time been marked as a coming man. The polished yet vital performance of Elgar's second Symphony which he conducted at Mr. Dushkin's concert on March 8 justified one in saying that he has arrived. It made one wonder why the Symphony had been neglected for so long, and the enthusiasm which it evoked showed the surprise to be justified.

It is regrettable that the series of concerts of the British Symphony Orchestra had to be abandoned owing to lack of support. At the last concert on February 23, the players gave an excellent performance of Hubert Bath's *Symphonic Poem* '*The Vision of Hannele*,' perhaps the best of his more ambitious works.

The orchestral concerts of the past month have been so very much more interesting than the others, that I may be forgiven for devoting a disproportionately large amount of space to them.

Among the new chamber works produced recently, the Violin Sonata of Miss Ruby Holland deserves mention as showing considerable but as yet undeveloped gifts. It was produced at one of the London Chamber Concert Society's concerts at Wigmore Hall, and at another concert of the same organization we heard again Miss Katherine Eggar's *Pianoforte Quintet*, which should be played more frequently. Yet another of these concerts was notable for the fine performance of Bach's '*Chaconne*' by Miss Jelly d'Aranyi. A few excessive accents in the opening bars would have caused consternation to her distinguished relative, Joseph Joachim, but in other respects the performance was worthy of his pupil.

THE VIOLINISTS AND SINGERS

To continue with the violinists. Mr. Dushkin, whose concert was conducted by Mr. Boult, as mentioned above, is a violinist of refined taste and a charming sense of rhythm. His playing of the E major Concerto of Bach was both classical and

human, and he introduced an '*Etude Symphonique*' of Blair Fairchild—Debussy seen through American spectacles. Miss Nanette Evans, Mr. Joseph Colman, and Mr. Louis Godowsky, are three young violinists who are progressing in the right way, and Miss Joan Willis is an artistic 'cellist of whom more should be heard in the future.

Among vocal recitals, the most noteworthy has been Mr. John Coates's concert of English song at Central Hall, Westminster, which unfortunately clashed with M. Mischa-Leon's recital at Aeolian Hall and made it impossible for me to be present. Further hearing confirmed the excellent impression made by Mr. Douglas Marshall. There was much to praise in the sincere art of Miss Ursula Greville. Mr. Roger Gaillard is a tenor whose very careful attention to technique interferes occasionally with his freedom of expression; but he should develop into a singer above the average. A notable improvement has been made by Mr. Mirsky, who has succeeded in imbuing his interpretations with some of the vigour which they lacked at his first recital. Mr. Wright Symons, who made his mark when appearing in '*Monsieur Beaucaire*,' has also given a vocal recital, and proved himself a more than capable singer. His stage experience considerably helped him, but there were moments when it would have been an advantage if he had been able to forget it.

Of pianists there is not much to say this month. Mr. Howard-Jones has, however, re-established his claim to a high position among native artists, and of the British works which he played, the new *Fugue* and *Bacchanale* by Harry Farjeon distinctly 'made good.' Mr. Arthur Shattuck, the American pianist, who made his reappearance after a long interval, has developed into a serious artist of fully-matured technical powers. He plays with individuality, without eccentricity.

APPLEBY MATTHEWS

Mr. Appleby Matthews, conductor of the Birmingham City Police Band and of the new Permanent Orchestra of the same town, has risen very quickly to prominence in the conducting world. About four years ago his only opportunity of conducting an orchestra was in cantata and oratorio performances, and in the small orchestral items which sometimes find a place in programmes that are mainly choral.

I think it was in 1916 when I first heard an orchestral number played to the beat of this young musician. The piece was the '*Serenade*' of Mozart. The orchestra was a casual gathering of players, and the performance was naturally not particularly striking. Yet it had individuality, and made one imagine that the conductor, already quite famous as an interpreter of choral writing, had in him probably equal powers in this department of music.

By 1919 Mr. Matthews had conducted at a Sunday Orchestral Concert in the promising Beecham scheme of three years ago, had conducted a Promenade Concert at Manchester, had given a concert at Queen's Hall (in the course of which Lamond played the Tchaikovsky *Pianoforte Concerto*), had wonderfully developed the Birmingham Police Band, and had succeeded in establishing weekly orchestral concerts at Birmingham of such importance that at the concluding (which was about the thirty-fifth) concert of the first series he was able to

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MR. APPELEY MATTHEWS.

include in the programme, and to perform in most satisfying manner, the 'Dante' of Bantock and Elgar's first Symphony.

Such a rise is indeed phenomenal, particularly when effected by sheer pluck and pertinacity and without the slightest outside help—indeed, effected despite many hindrances and inconveniences (financial and artistic) and in the midst of busy teaching and concert preoccupations.

Perhaps, however, it is not altogether correct to say that Mr. Matthews effected his rise without any outside help whatsoever, for from the start he had the enormous support of Mr. Ernest Newman, whose faith in him never faltered, and who week after week made very clear that in Mr. Matthews the country had a conductor of potential greatness.

Mr. Matthews is entirely a Midland product. He was born at Tamworth in 1884, and from the age of ten onwards has in the Midland districts studied music, taught, given concerts, worked as Church musician, organized choirs and societies and the like, all with a striking intensity and consistency. He became a pupil of the Midland Institute (under Mr. J. D. Davis) in 1902.

His career is best outlined by a list of his various appointments and public activities:

- 1896. Organist of the Roman Catholic Church, Alcester.
- 1898. Founder and conductor of the Studley Choral Society.

- 1900. Organist and choirmaster of the Astwood Bank Baptist Church.
- 1900. Annual Concerts at Redditch, Alcester, &c.
- 1906. Organist and choirmaster of Oldbury Parish Church. Founder and conductor of the Oldbury Male-voice Choir.
- 1911. Professor of Pianoforte at Westhouse School, Edgbaston.
- 1907. Assistant-organist at Birmingham Cathedral.
- 1910. Lecturer in Music at the Saltley Training College.
- 1911. Organist and choirmaster at St. Agnes' Church, Moseley.
- 1920. Conductor of the Midland Institute Students' Choir.
- 1912. Conductor of the Birmingham Select Choir and Madrigal Society (afterwards the Appley Matthews Choir).
- 1915. Yearly performances (six performances during Holy Week) of the 'St. Matthew' Passion.
- 1917. Local choromaster, Beecham Opera Company. Three days Elgar Festival at Birmingham Town Hall.
- 1917. Weekly concerts at Birmingham Repertory Theatre.
- 1918. Professor of Pianoforte, Midland Institute; conductor, City Police Band.
- 1918. Sunday Orchestral Concerts, Scala Theatre.
- 1919. Founder and conductor of the Peace Pageant Choir (from which a number of singers were selected to form with the Appley Matthews Choir the present 'large' choir).

1919. } Sunday Orchestral Concerts, Futurist Theatre.
 1920. } Conductor of the Walsall Philharmonic Society.
 1920. } Conductor of the Birmingham Permanent Orchestra.

In addition to the above, Mr. Matthews has given many organ recitals, a number of pianoforte recitals, produced in very individual style a number of the established oratorios, and done a large amount of accompanying at concerts.

His interests and ideas are the reverse of academic, and his great ambition is to advance music as an entirely popular art. He considers that the 'people' will take the best music, and prefer it, if musicians will but select it judiciously and make it live in performance.

S. G.

Opera in London

BY FRANCIS E. BARRETT

COVENT GARDEN AND SURREY THEATRE SEASON
 THE REVIVAL OF GERMAN OPERA

With opera North of the Thames and opera South of it, there has been plenty to hold the attention during the month. Both seasons have been in English; and both, apparently, have had their special object. The remarkable feature is that both the undertakings—the Sir Thomas Beecham Opera Company, Ltd., at Covent Garden, and the Fairbairn-Miln Opera Company at the Surrey Theatre—have relied largely upon German opera for attracting their patrons. All that has been said and done in the last few years seems to have made no difference to conservative England. Though the fact seems strange at first, yet it cannot be forgotten that after all it is upon German music that this country has subsisted for practically a whole century. There is a good deal of talk, and some noise, on the subject of German music at the present time; but many seem to forget that we have had it all along. Certainly during the war there was no hesitation about presenting Wagner's 'Tristan and Isolde' as an attraction at Drury Lane, even though, with exquisite irony, the composer's countrymen did their best to disturb the performance by dropping bombs. This only shows how strong is the hold of German art in this country. And until there is a persistent propaganda of the art of other countries, things are not likely to be different.

To this knowledge of German opera is due the fact that when in due course—on March 10, to be accurate—Sir Thomas Beecham revived Wagner's comic opera, 'The Mastersingers,' one of the largest audiences that was ever attracted in London by the performance of opera in English assembled at Covent Garden. The house was packed from floor to ceiling at half-past six o'clock, and remained in that condition until half-past eleven. This, incidentally, does away with the contention that the public will not come earlier to performances, and once more illustrates the fact that if the public want a thing they will do anything to get it. Thus I may assume that the public want German music, or, at least, German opera.

The performance was in every way notable, and in its general effect was entirely satisfactory. Mr. Frederick Ranalow as Hans Sachs particularly distinguished himself. It was an individual reading,

owing little to tradition and still less to any reading by one or other of the various Herren who have sung the part in London since I first heard the work in the famous 'eighties. But this individuality of treatment was the distinguishing feature of the whole performance, and to my mind demonstrated the fact that if we could but have an opera of our own, owing nothing to foreign example—Italian, French, or German—there would be some astonishing results. At present if we give a foreign opera the executants seem always obsessed with the idea of what Monsieur, Signor, or Herr So-and-so did in the part. Further, it cannot be forgotten that as often as not the British Anglo-Saxon is asked to portray a Latin—a thing well-nigh impossible to do with conviction. Thus the performance of 'The Mastersingers' was very much in English. Happily it did no harm to the music, but of the German spirit it had none. Yet nevertheless it was effective. As I have already mentioned, Mr. Ranalow's Hans Sachs was excellent. It was genial, picturesque, and vocally sound. Then Mr. Webster Millar made a good if lyrical Walter,



Photograph by

[Sydney F. Loeb]

HANS SACHS' GRAVE, NUREMBERG.

always phrasing well and acting with pleasant dignity. Mr. Edmund Burke's Pogner was becomingly heavy, and Mr. Herbert Langley's Beckmesser a creation of his own. It is quite the best thing he has done, for his special peculiarities of voice were of much service and his acting in the right spirit of burlesque. I do not think I have ever heard quite such a humorous performance of the Serenade. Mr. Langley depicted with wonderful fidelity the way in which the cantankerous Town Clerk 'got the wind up' on that occasion. Mr. Maurice D'Oisly's David won my admiration for its exactness. Miss Marian Licette's Eva was the least satisfactory part of the performance. But the character is unsympathetic at best, and the music happens to lie in the least attractive part of Miss Licette's voice, whose costume, completed by a somewhat awe-inspiring cap, did not help matters. Miss Edith Clegg's Magdalene was useful, as was the work of the councillors. The final scene was uncommonly well done, with plenty of vivacity in the crowd and good choral singing. The score, which to-day seems full of reminiscences in points of orchestration—so widely has it been used

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as an example—was superbly played, the only thing to regret being that in his anxiety to bring it all out Sir Thomas Beecham, who conducted, occasionally forgot that there was anyone singing, a matter which the audience probably noticed, since the voices were for the most part overwhelmed. The reception was enthusiastic to a degree, and Sir Thomas will probably never cease to regret that he did not put the work on earlier, so great has been the demand for seats.

THE GENERAL REPERTOIRE

Before 'The Mastersingers' was reached there were several revivals of works the Company has already given at one time or another but did not include in the earlier season at Covent Garden. I may remark in passing that this plan of wider operations has proved of decided advantage in the eyes of the public. The audiences have been much larger than they were when the mainstay was Russian opera varied by 'Tristan.' As to what has been done, it is best to make the record chronological. The season began on February 24 with 'Parsifal.' Although it is the peculiar property of this Company, since it was the first to represent the work in the vernacular, there were small indications of pride of possession. Truth to tell, the representation was not as good as it had been, save for the Gurnemanz of Mr. Norman Allin and the Kundry of Miss Gladys Ancrum. Both have improved, but there was a good deal of slackness in the remainder. I expected very much better tone from the Knights of the Grail, and the Flower Maidens' twelve parts sounded thin. New impersonations were found in the Amfortas of Mr. Edmund Burke and the Parsifal of Mr. Walter Hyde. The latter was particularly good, as having the right vocal depth for the music. Mr. Burke was expressive but indistinct. The orchestral playing was extremely fine, a matter to which Mr. Albert Coates attended with consistent success.

Bizet's 'The Fair Maid of Perth' was revived the next evening. It went better than when first given by this Company three years ago, but nothing will convince me that it is worth reviving. It is not kind to the memory of a genius to bring a thing of this kind against him. It is pretty and tuneful, though condemned as 'Wagnerian' in its day; but it might have been written by anyone. However, since Manchester approved it—so we are told in the official communiqué—then London must have it. Of course, 'What Lancashire thinks to-day, &c.,' still holds good in most things, but not, I fancy, in matters operatic. The audience liked the Serenade as gracefully phrased by Mr. Webster Millar, but as a matter of fact it is more in the style of Louisa Puget than of Georges Bizet. There was a new Catherine in Miss Sylvia Nelis, a singer whose weakness of method even the delightful acoustic properties of Covent Garden cannot assist, and Mr. Norman Allin took part. Mr. Foster Richardson gave the Drinking Song—the one thing that has survived—very finely, and Mr. Walter Hyde's vocal versatility was of service in the part of the Duke, originally written for a baritone. The Carnival dance in the snow was overdone. Bizet did his best to write a Scottish tune for the number—it served equally well as a Spanish tune in 'Carmen'—but the steps were anything but 'reel,' and savoured too much of the 'steppes.' Sir Thomas Beecham conducted with loving care. 'Samson and Delilah' followed. M. Saint-Saëns's masterly work is firmly established

in the esteem of the English public, and Charles Manners did well when, ten years ago, he added it and 'Madama Butterfly' to the then somewhat restricted repertoire of works in the vernacular. The Beecham Company—in this instance crystallised in Miss Edna Thornton—does it remarkably well. Miss Thornton has improved vastly, and there is plenty of freedom in Mr. F. Blamey's Samson; after all 'a big man with a small voice' is largely true to nature. Mr. Richardson was the Aged Hebrew, and Mr. Burke the High Priest. The chorus was good and the orchestra splendid. Mr. Percy Pitt conducted.

Next in the operatic sequence came 'Tristan and Isolde,' remarkable in this case for Miss Agnes Nicholls's reading of the soprano music. Again individuality was the note, and I was much struck but the effect of the singer's pure tone and absence of *Sprechgesang*. Mrs. Gladys Ancrum's Brangäne was dramatic, Mr. Ranalow was King Mark, Mr. Herbert Langley Kurwenal, and Mr. Frank Mullings Tristan. Sir Thomas Beecham conducted.

After 'Tristan' the Company seemed to regard Gounod's 'Faust'—which was given at the matinée—as beneath its notice. I have heard this opera under many conditions and in many places, but I sincerely trust I may never hear a worse performance. Mr. Burke alone stood out, though his Mephistopheles was not in the vein Gounod intended. But the performance generally disregarded the whole import of the story and ignored the charm of the music. Mr. Eric Marshall made his first appearance as Valentine without showing any particular qualification as an operatic singer; Miss Licette was the Marguerite, and Mr. O'Brien the Faust. The untuneful chorus-singing and the slovenly orchestral playing, to say nothing of the fumbling at the organ in the Church Scene, and Mr. Eugène Goossens's attitude at the conductor's desk, while emphasising the fact that England is a free country rather suggested that the Company had better have left this opera in the country. Some effort might have been made to respect the fine Covent Garden traditions even if the Company had none of its own. 'Tannhäuser,' presented the following week, was also a revival. It was not a distinguished performance. Madame Elsa Stralia brought her experience to bear with good result as Elizabeth, Mr. Mullings was a forcible Tannhäuser, Miss Gladys Ancrum the Venus and Mr. William Michael the Wolfram, a part M. Dinh Gilly was announced to have taken. It was a somewhat rough-and-ready performance of a work well-beloved by the British public, and the roughness and the readiness were both emphasised by the general acceleration of the *tempi*. The Company badly needs a chorus-master. Mr. Albert Coates directed the performance. On March 9 Mozart's 'Seraglio' was again represented by the Company. It is not clear why. The work, which has all the charm that genius can impart, is not suitable for so large a theatre, and much of its effect was lost. I was glad to note, however, that the tendency to run it on the lines of a *revue* had been abandoned. Miss Bessie Tyas took the place of Miss Licette as Constance at the last moment, so that all possibility of any hint of the real nature of the wonderful soprano music was lost. Indeed, like the Emperor, she found 'a deal too many notes in it.' Miss Madeline Collins, who sang Juliet with the Company in 1918 at Drury Lane, reappeared after devoting the interval, as was wise, to study. As Blonde she showed improved methods, but much

inexperience. Mr. D'Oisly as Belmont, Mr. Norman Allin as Osmín, and Mr. Walter Hyde as Pedrillo completed the cast. Sir Thomas Beecham conducted, and seemed to derive more enjoyment from the performance than anyone else.

DELIUS'S 'A VILLAGE ROMEO AND JULIET'

The one solitary British work in the scheme was reached on March 19, when Mr. Frederick Delius's opera 'A Village Romeo and Juliet' was revived—too late for this month's notes.

OPERA AT THE SURREY THEATRE

The performances by the Fairbairn-Miln Company at the Surrey theatre have grown in popularity. There is no doubt that the Surrey side welcomes the opportunity of improving its acquaintance with grand opera. At the Old Vic, where good work has been going on for some time, samples have been given to the people, with the result that they are clearly anxious and ready to take advantage of the efforts of a professional organization appearing every night, with Saturday matinées. Also wise counsels have prevailed in the matter of the orchestra, which, if on the small side, is great in efficiency. This is a much appreciated feature. On the stage there has been much earnest work, but I cannot help thinking that the Company would do well to rehearse its productions on the stage more thoroughly. In the circumstances many chances have to be taken, and beginners must be tried, but I should like to see them a little more familiar with at least their entrances and their exits. Two works were added to the repertoire during the month, and very notable additions they are to a programme for the people. The first was Mozart's 'Don Giovanni,' and the second Wagner's 'The Valkyrie.' They were received with ready approval. I should like to suggest that matters would be improved if the audiences were told exactly what the operas are all about. In these days of the adaptability of the cinematograph I should say that five minutes with a machine, a screen, and some plain wording would help immensely. There was some good singing in 'Don Giovanni,' particularly by Miss Maryan Elmar as Donna Elvira, Mr. Lyon Mackie as Ottavio, with a dramatic Donna Anna in Miss Ida Cooper, an original Leporello in Mr. P. Valentine, a pretty Zerlina in Miss Frances Hall, and an effective Don in Mr. Augustus Milner. Dialogue and recitative were both used. The large audience was clearly interested—but also puzzled.

The performance of 'The Valkyrie,' though not free from shortcomings, is entitled to the warmest commendation for the reason that it made the work perfectly comprehensible. It was a thoroughly understandable representation of this significant section of the great trilogy, and was received with close attention and obvious interest. The performer most at home was Mr. Augustus Milner, the Wotan, but high promise was shown by Miss Mabel Corran, the Fricka. Miss Ethel Peake sang well such portions of the music of Brunnhilde as she remembered, Miss Aida Faville made good use of a pleasing voice as Sieglinde, Mr. Edward McKeown gave fine promise as Siegmund, and Mr. Andrew Shanks sang to good purpose as Hunding. The orchestral part was given by Mr. Herbert Ferrers as well as means permitted, and the whole production was carried out in a spirit of earnestness that was most heartening.

The undertaking has very justly received the blessing of the Mayor and Corporation of Southwark, and it looks as if the Borough would give its support in the practical form of a rate. There is no reason why it should not. The scheme represents a policy of self-help, and as the good people of the Borough have shown a liking for opera there is no reason why they should not have it. Moreover it is vastly more informing than the average entertainment, be it music-hall or cinema, and represents a combination of the arts no other form can supply.

To complete the operatic record of the month mention should be made of the excellent performances of Goring Thomas's charming work 'The Golden Web,' given at the Royal Academy of Music. The students at least made it clear that the opera is worth reviving.

THE LIGHT OPERA FIELD

Nothing has been put forward in the light opera field during the month. The Londoner evidently misses the Gilbert and Sullivan works, a point to which I wish to draw Mr. Carte's attention. A new work by M. Cuvillier has been produced at the Empire in the shape of the Eastern piece 'The Sunshine of the World.' There is a definite story by Miss Gladys Unger and M. K. K. Adraschir, with lyrics by James Head. It is a story of 1739 in which the Koh-i-noor has a part. But it seemed to me that there was too much story for an opera and too much music for a play. M. Cuvillier might have carried off the effect had his music been more adequate. As it is his score suggests that his powers are limited, and are at their best in an unassuming gallery like that of 'The Wild Geese.' Some of the numbers are effective, such as the 'Vision of the Houris,' but in the rest there was too much of the music-hall and too little of the musician. Miss Clara Simons, Mr. Randle Ayrton, Mr. George Bishop, and Mr. Alfred Clark appeared in it, and Mr. Howard Carr, who conducted, made the most of the rather ineffective orchestration. I should record also a musical version of Capt. Marshall's farce 'His Excellency the Governor,' produced as 'The Love Flower' at the Kennington Theatre on March 15, as the music is by the gifted hand of Mr. Hermann Finck. His powers seem to have been somewhat checked by the limitations of his exponents.

THE BARRIE BALLETS

If opinions are divided concerning the exact merits of Sir J. M. Barrie's latest fantasy 'The Truth about the Russian Ballet,' produced at the Coliseum on March 15, there can be no question as to the worth of the accompanying music by Mr. Arnold Bax. He has done nothing better. The point of the piece is that Karissima (Mlle. Karsavina), a member of the Russian Ballet who weds a lord, speaks only with her feet. Thus a difficult task is assigned to Mr. Bax, that of illustrating her remarks. He has done it in an exceedingly felicitous manner. The music is tuneful, graphic, and at the same time thoroughly modern. A Wedding March and a Funeral Dirge are among numbers that are particularly striking, while the composer has his own joke by imparting to the orchestral introduction a strong flavour of Scottish music. Elsewhere he hints at the Russian origin of Mlle. Karsavina with much skill, and at all points reveals himself in a new and particularly gratifying light, since he shows the ability to grasp the requirements of the situation without sacrificing his art. The music is well played under Mr. Alfred Dove's direction.

Choral Notes and News

BY W. MCNAUGHT

THE HANDEL FESTIVAL.

Amid the present repairing of our musical life nothing is more typical of a return to old conditions than the Handel Festival, which looms large over the coming summer season. The measure of its success will throw some light on that vague and fluctuating thing—public taste. Probably the Old Guard will be there in force; it is still a strong body, and in these Scriabin days it has no rallying point. But it does not depend entirely on loyalty and faith. The new generation of musicians is said to be weary of the emotional; it wants no more heart-beats in music. Beethoven and Wagner led only to the blind alley of Strauss, &c. It is re-discovering in the past—in Palestrina, Boyce, Purcell, and Haydn—some of the spirit it wants to infuse into present-day music. May it not draw some inspiration from the Handel Chorus with its dauntless progress, its proud superiority to all doubts and hesitations? As with all great music of the past, that of Handel has elements that are only revealed to perceptions sharpened by modern ideas, and our enterprising younger composers and their host of admirers might acquire some new and suggestive outlook from a good dosing of 'Israel,' 'Judas,' and 'Samson.' Of course Handel's choral music has other parts to play that make it worthy of preservation. It is the best choral exercise in existence. A choir well-grounded in Handel is better qualified for its Elgar, its Delius, and its Wilbye than one whose early studies have been confined to the part-song school, and the more incentive there is given to choralists for Handelian practice and enjoyment the better it will be for their singing in all kinds of music—even if they only learn to breathe better.

Mr. Walter W. Hedgcock, the general factotum of the Festival, reports that recruiting both for choir and orchestra is proceeding busily, but that there is still room for an improved membership. Dr. Henry Coward has arranged to send a numerous contingent of singers from Sheffield, Leeds, and Huddersfield. The rehearsals of the London contingent are to commence on May 10, at 7.30 p.m., at Westminster Chapel, Buckingham Gate.

The following is the probable programme of the Festival:

JUNE 19 (12.30 p.m.)
(Rehearsal Day)

PART I.

Soloists: Miss Agnes Nicholls, Miss Carrie Tubb, Miss Esta d'Argo, Miss Phyllis Lett, Mr. Walter Hyde, and Mr. Robert Radford.

Chorus ... 'God Save the King.'
Double Choruses ... 'For unto us' ... 'Messiah'
... 'Israel in Egypt'
... 'He spake the word'
... 'He gave them hailstones'
... 'He rebuked the Red Sea'
... 'He led them through the deep'

Overture ... 'Athaliah'
Double Chorus 'Thy right hand' }
Solo and Chorus, 'Sing ye to the Lord' } 'Israel in Egypt'
Aria ... 'Let the bright Seraphim' ... 'Samson'
Aria ... 'Tell fair Irene' ... 'Atalanta'
Recit. and Air 'O ruddier than the cherry' 'Acis'
Aria ... 'Angels ever bright and fair' 'Theodora'
Double Chorus ... 'Praise the Lord' ... 'Solomon'
(Interval, 40 minutes)

PART II.

Chorus... 'Then round about the starry throne'
Aria ... 'Light is my heart' ... 'Samson'
Aria ... 'Where'er you walk' ... 'Semele'
Selection ... 'Judas Maccabæus'

JUNE 22 (2.30 p.m.)

Oratorio ... 'Judas Maccabæus'
Soloists: Miss Carrie Tubb, Miss Esta d'Argo, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Robert Radford.

JUNE 24 (2.30 p.m.)

(Selection Day)

Soloists: Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies, Mr. Norman Allin, and Mr. Frederick Ranalow.

PART I.

Selection ... 'Israel in Egypt'
(Interval, 40 minutes).

PART II.

Overture ... 'Athaliah'
Recit.: 'Deeper and deeper,' and Air: 'Waft her, Angels' ... 'Jephtha'
Air ... 'Let the bright seraphim' ... 'Samson'
Double Chorus 'Your harps and cymbals' ... 'Solomon'
Air ... 'Return, O God of Hosts' ... 'Samson'
Air ... 'Love sounds the alarm' ... 'Acis'
Air ... 'Honour and arms' ... 'Samson'
Chorus 'Then round about the starry throne' ... 'Samson'
Air ... 'Love in her eyes' ... 'Acis'
Air ... 'Light is my heart' ... 'Partenope'
Air ... 'Si tra i ceppi' ... 'Berenice'
Double Chorus 'Praise the Lord' ... 'Solomon'

JUNE 26 (2.30 p.m.)

'The Messiah'

Soloists: Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies, and Mr. Robert Radford.

Musical Director and Organist, Mr. Walter W. Hedgcock.
Conductor, Sir Frederic Cowen.

Congratulations to Mr. C. Kennedy Scott and the Philharmonic Choir on their excellent start. The experience of hearing the full orchestral and choral rehearsal of Delius's 'Song of the high hills' was sufficient evidence that London's new choir is destined to rank high. The precision with which it threaded its way through the harmonic maze of the unaccompanied music, and kept perfect intonation for the re-entry of the orchestra, was a notable technical feat. Not many choirs could be certain of doing this—perhaps even the Philharmonic Choir would not make a 'bull's-eye' every time. Incidentally, this is an example of unpractical—one might say unfair—writing on the composer's part. There is always a tendency for unsupported voices to sing in the untuned scale, and when they make modulation after modulation, it is a mere matter of arithmetic that they will lose the original pitch. Perhaps in the continual balancing of error they will maintain or return to it. But when accompaniments are to be re-introduced after an unaccompanied passage, there is more to be gained than lost by doubling voice-parts unobtrusively by a few instruments. It can be done so that the impression of unaccompanied singing is not destroyed. However, the Philharmonic Choir made good without this help. The words of Mr. Kalisch in another column, and various tributes in the daily Press, have registered the success of the Choir's first venture. During the early rehearsals, it appears, the Choir's form was not encouraging, but at a later stage there was a marked rally.

THE ROYAL CHORAL SOCIETY

A large audience came to the Royal Albert Hall on March 13 to hear 'The Dream of Gerontius,' the work in which the Royal Choral Society is at its best. The choir seems to understand the intimate type of interpretation and at the same time the vitality of expression which this music demands. Under Sir Frederick Bridge's direction these qualities were well marked in the choral singing, and moreover the technical demands of the work—once considered exorbitant—were met with apparent ease. The solo music was in good hands, being entrusted to Madame Kirkby Lunn, Mr. Gervase Elwes, and Captain Herbert Heyner.

ASHTON-UNDER-LYNE.—Under Dr. Thomas Keighley's direction a concert performance of 'Carmen' was given at Albion School on March 9, with a choir of eighty voices and a small orchestra.

BATTERSEA.—A concert was announced by the Battersea, Clapham, and Wandsworth L.C.C. Institute's Choral Union on March 19, at Battersea Town Hall, under Mr. George Lane's direction. The programme included Bridge's 'Ballad of the Clamphedown,' Elgar's 'The Black Knight,' and part-songs by British composers.

BROMLEY.—'Elijah' was performed with admirable effect by the Bromley Choral Society on February 17, under the direction of Mr. Frederic Fertel. The solo parts were taken by Miss Dora Gibson, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Herbert Heyner.

CROYDON.—Under Mr. Alan J. Kirby's direction, Parry's 'The Pied Piper of Hamelin' was excellently performed by the Croydon Philharmonic Society at the Baths Hall, on February 28. The expression was lively, and the tone good. The choir also joined Mr. Frederick Ranalow in Stanford's 'Songs of the Sea.' A contingent of the London Symphony Orchestra took part, being also heard separately in Schubert's 'Unfinished' Symphony and other works under Mr. W. H. Reed's direction.

EALING.—High praise was won—and well deserved—by the Ealing Philharmonic Society for its performance of 'The Dream of Gerontius' at Ealing Town Hall on February 21, under the direction of Mr. E. Victor Williams. There are few local choral societies that could undertake so exacting a work with so full command of its executive difficulties and realization of its depth and subtlety as were shown by this choir. The standard of the choral work was maintained in the solo singing of Miss Astra Desmond, Mr. Arthur Jordan, and Mr. Dan Richards. The performance was repeated on February 23.

GRANTHAM.—The Grantham Philharmonic Society, founded in 1869, celebrated its jubilee season on March 4 by a performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Gounod's 'Faust.' The excellent choral singing was well supported by an orchestra of forty, and this concert brought a most successful season to a close. The soloists were Miss Jennie Hook, Miss Gladys Parker, Mr. John Collett, and Mr. Bridge Peters. Mr. Edward Brown conducted.

The operations of the various choral committees connected with the Nonconformist Choir Union, suspended by the war, have now been resumed. This has been rendered possible by the Crystal Palace authorities offering special facilities for the Festival Concerts to be given at Sydenham as in former years. The Nonconformist Choir Union is arranging its twenty-seventh Festival for Saturday, July 10, when it is hoped to give a concert by three thousand singers under the baton of Mr. Frank Idle.

A concert by the Novello Choir is announced for May 8, at Central Hall, Westminster, under the direction of Mr. H. L. Brooke. The choral works to be performed are Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Parry's 'The Pied Piper of Hamelin,' and the orchestra, led by Mr. W. H. Reed, will be heard in Balfour Gardiner's 'Comedy Overture.' The soloists are Mr. Frank Webster and Mr. Joseph Farrington (vocalists), and Miss Winifred Small (violin).

The first concert of the Cecilia Ladies' Choir, given at Wigmore Hall on March 20, was both interesting and novel, for choirs of ladies' voices are rarely heard on London concert platforms. Mr. Herman Klein, the organizer and conductor of this choir, has brought together some rich voices, which produce an ensemble pleasing to the ear, and it was shown in the course of a long programme that he has taught them unity and expressiveness. Two works by British composers received their first performance, viz., Dr. C. B. Rootham's 'The Quest,' with accompaniment of pianoforte and strings, and 'As the leaves fall,' by Harold E. Darke, for soprano solo, women's voices, and small orchestra.

The concert of the Alexandra Palace Choral and Orchestral Society drew a large audience to the Northern Polytechnic on March 6. The chief interest in the programme was the first performance of Sir Charles Stanford's 'Merlin and the gleam,' for baritone (Mr. Frederick Ranalow), chorus, and orchestra, a work of warm melody and rich colouring. Under the composer's direction the choir gave a performance that was full of life and interest. Sir Charles Stanford also conducted his 'Songs of the Fleet' and the programme further included Parry's 'Blest Pair of Sirens' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' given under Mr. Allen Gill's direction with Mr. Hubert Eisdell as soloist.

The Mansfield House Choral Society, conducted by Mr. Ernest Coward, gave a well-designed concert on February 26 at the Public Hall, Canning Town. Parry's 'Ode on St. Cecilia's Day' was creditably performed, with Miss Kathleen Markwell and Mr. Arthur Ackerman as soloists; Elgar's 'From the Bavarian Highlands' was also given; the orchestra played Sterndale Bennett's Overture, 'The Naiades,' and Luigini's 'Ballet Egyptien'; and the choir was heard alone in Eaton Fanning's 'Moonlight.'

'MAYFLOWER' TERCENTENARY CELEBRATIONS

MUSICAL ARRANGEMENTS

Three hundred years have passed since the Pilgrim Fathers sailed in the 'Mayflower' from Plymouth. For several months past preparations have been made for an adequate celebration of the historic event which led to the founding of the American Republic. The celebrations will be carried out under the joint auspices of a committee dealing especially with the international relations, with Lord Weardale and Lord Bryce for its chairman and vice-chairman; and by a council, under the chairmanship of Dr. Rendel Harris, dealing with the religious aspect of the movement. Commemoration gatherings are planned for Plymouth during the first week in September. Pilgrimages are being organized to Scrooby, Southampton, and other places with which the 'Mayflower' Pilgrims were connected, and a great meeting will be held in the Royal Albert Hall. The 'Mayflower' Pageant will be given nightly in the Horticultural Hall, London, during the month of October, and the same Pageant will be represented in several of the large provincial cities.

In all these celebrations music will play an important part. The services of Dr. Henry Coward of Sheffield have been secured for the Plymouth gatherings. Strong local committees have been formed—one dealing with music. It is proposed to organize a choir of five hundred adult singers, who will sing anthems and choruses, and a young people's choir will be formed for performing a cantata, 'The Ship of Adventure,' that has been specially composed for the celebrations. In addition, there will be a great open air gathering of children and young people on the Hoe, when it is expected that upwards of ten thousand will assemble to sing choruses and songs,

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and probably to witness part of the Pageant suitable for the occasion. Already in several large cities arrangements have been made for celebration of the tercentenary, in which the aid of choirs will be enlisted. For religious services 'Orders of Worship' have been prepared—(a) for adults, (b) for young people. For public gatherings, selections of suitable hymns are being issued. Already the 'Mayflower Song Book,' compiled by Dr. Rendel Harris and the Rev. Carey Bonner, has been published.

Representative committees have been at work in America and other countries, and there will be a large contingent of Americans present at the various gatherings, with representatives from Holland, Switzerland, France, and other European countries.

Chamber Music for Amateurs

[Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.]

Lady viola player seeks chamber music or orchestral practice in S.W. district, Streatham or Brixton preferred.—'OMEGA,' c/o *Musical Times*.

Viola and clarinet player wishes to join in practice of any kind of good music. Most evenings free. Within two miles of Charing Cross.—CLARIVIOLA, c/o *Musical Times*.

Pianist wishes to join chamber music party. He is also a clarinet player.—WILLIAM ROLLISON, 104, Cadogan Terrace, Victoria Park, E.9.

Violinist wishes to join trio or quartet party. Leeds district.—RICHARD P. STEAD, 8, Thornhill Terrace, Wortley, Leeds.

Pianist desires to form quartet for study of good music. Violinists and 'cellist. Any afternoon or evening. N., N.E., or N.W. district preferred.—N. V. C., c/o *Musical Times*.

Violinist wishes to meet players for study of classical trios or quartets. Must be good players. He would also like to join a good musical society in Norwood or district. Any afternoon or evening.—CREMONA, c/o *Musical Times*.

A splendid opportunity for recital work in a well known Central London Church is offered to a really competent string quartet and vocal quartet. Beautiful building with fine acoustic properties: easily accessible by tube, train, tram, or 'bus. A room in the crypt, containing a grand pianoforte, is available for rehearsals. It is hoped to arrange (week-day) monthly recitals of classical chamber music and unaccompanied motets, &c.—F. G. P., 52, Primrose Mansions, Battersea Park, S.W. 11.

Pianist would like to meet with number of players, stringed instruments preferred, for practice of classical and modern music. Would also play with amateur orchestra. Manchester district.—'Alceste,' c/o *Musical Times*.

Good amateur string players required for symphony orchestra, and to co-operate with choral Society. Short test required. Rehearsals Wednesday evenings, near Liverpool Street.—J. H. CHISHAM, 30, Broke Road, Dalston, E. 8.

Pianist (male) wishes to join other men in practice of classical chamber music. Ealing or Acton.—H. S. 45, Myrtle Road, Acton, W. 3.

Flautist (not a beginner) desires co-operation with pianist and small party, locally. Not too advanced. Evenings. Mr. M. MATHEW, 97, Cromwell Road, Wimbledon.

THE CONCERT PROGRAMME

BY NICHOLAS C. GATTY

It is a common experience for the musical critic on his daily round of the London concert-halls to meet with badly constructed programmes, and one cannot help thinking that the importance of the selection and arrangement of the music to be performed, in view of the success of the whole concert, is not sufficiently realised. As so many factors have to be taken into account the choosing is not an easy matter, but that is no reason why the question should not be very carefully considered from every point of view so as to get the best possible results. Take first the programme of a new-comer. Here we have a young artist to whom it is a prime consideration that a favourable impression should be made. What shall he or she play or sing? Obviously the music should seek to display the young musician's technical skill; it should also give a decided clue concerning matters of taste and artistic leanings, while on no account must the choice neglect works likely to test interpretative ability and the emotional side. As I do not think it is the new-comer's business to attempt to attract attention in any other way, there should be no fear that in drawing up a scheme suitable for effecting what I have named it may be deemed hackneyed in character or uninteresting. The whole essence of the matter is that the interest should lie in the performance. It so happens that the most hackneyed music is that which is the best adapted for this particular purpose, and it should not be forgotten that those who call it so are professional people and not the general public. Now it is to the latter that the young recitalist in the long run makes appeal, since the artist who cannot impress a mixed audience can never hope to be successful. The new-comer indeed cannot do otherwise than look for a comparative judgment. When, for example, a young pianist plays the 'Appassionata' Sonata, the hearers naturally refer the performance to some previously acquired standard set up in their minds by past experiences. The layman cannot do this if the music is unfamiliar. Then with regard to the personal side of the matter it is highly important that there should be no confusion. I find that frequently the selection made is so wide in scope and style that it becomes impossible to analyse the powers of interpretation properly, the truth being that the particular artist having formed no style at all is still in the experimental stage, and apparently is attempting to find out which class of music goes down best. The folly of such a procedure is great. These musicians must learn that without personal conviction they can never get control over an audience, and that the note of conviction is never struck unless the artist really honestly and sincerely cares immensely for the music sung or played. This conviction, this individual colouring of the performance, entirely due to enthusiasm over the charm of the music itself, is comparatively rare, but I think it might be met with much more frequently if young artists would make a point of never performing those things with which they do not really feel themselves to be in sympathy. After all, there are many different styles and tastes, and it is not at all necessary that everyone should try for the same kind of reputation.

With experienced artists—those who have made a name for themselves—the case is, of course, different. They are the people who should be blamed for performing the same music over and over again, and

for not introducing new music more frequently, or reviving that which has been half-forgotten. The chief evil of repetition is that the artists themselves get tired of the work, and, to overcome this, try to infuse a fresh interest by making new readings—a practice that grows sometimes to such an extent that the most fantastic and absurd licences are taken with masterpieces. This has of course a bad effect upon the public, who naturally take the performances as being authoritative, and a wrong standard is set up. One remembers before the war various conductors playing Beethoven's C minor Symphony, each apparently bent far more upon giving a different reading from that of the other man than upon interpreting the composer's meaning. As to novelties, well-known artists naturally draw such good audiences that it is easy for them to experiment in their programmes. I do not suggest that the inclusion of new music, or the exclusion of famous pieces, should be carried to extremes; but, rather, a reasonable mixture should be aimed at. The same thing applies, of course, to serial concerts of established reputation, alike of chamber and orchestral music.

Happily, in both directions, this policy obtains nowadays much more than formerly, and I am pretty sure that London audiences are quite satisfied. A certain amount of the performance of classical music is absolutely necessary; it is, indeed, quite as necessary as that of the newer schools. None would seriously propose to close the National Gallery, take down the masterpieces of the past, and exhibit only present-day paintings; and why old-world music should be subjected to a similar process it is hard to see. An audience cannot be entirely composed of people who have heard the 'Eroica' Symphony many times; there are, indeed, always many present who have never heard it at all. Such works will drop out of the repertory when there are enough equally interesting things to take their place, and not till then; that is, if the public has anything to say in the matter, and I rather fancy that the public will remain master of the situation in this respect.

Church and Organ Music

NEW CHURCH MUSIC

- 'O praise God in His Holiness' (anthem for four voices), Robert Whyte.
- 'O God, Who hast prepared,' John Mudd.
- 'Lead us, Heavenly Father,' F. W. Wadely.
- 'I heard a voice from Heaven,' C. Macpherson.
- 'Opening Sentences from the Burial Service,' George Holmes.
- 'Turn Thee unto me' (anthem), William Boyce.
- 'By the waters of Babylon,' H. Goetz.

[Novello.]

Robert Whyte (c. 1530-74) was one of the noted little group of English composers who did so much for English Church music about the time of the Reformation. He was organist of Ely from 1562 to 1567. His anthem for four voices, 'O praise God in His Holiness,' has been edited by John E. West from a MS. in the British Museum, and is well worthy the consideration of lovers of old polyphonic music. From the strong opening theme to the stately close it is full of good stuff. Especially

telling is the *pian mosso* section, 'Praise Him in the cymbals and dances,' with its reiterated notes against a running counterpoint. Readers of the *Musical Times* hardly need to be reminded that music of this type cannot be judged merely by playing it over. It needs to be sung; and choirs who confine themselves to modern vocal works, mostly accompanied, are depriving themselves and their hearers of much in ignoring the music of our fine old English polyphonic writers.

Another example of the same school, though in different vein, is the setting for four voices of the Collect for the sixth Sunday after Trinity, 'O God, Who hast prepared,' by John Mudd, organist of Peterborough Cathedral, c. 1580-1620. Mr. H. Elliot Button has edited this charming little work, which provides ample opportunities for expressive, unaccompanied singing.

The anthem for four voices, 'Lead us, Heavenly Father,' displays the hand of the cultured musician. Mr. Wadely has provided a graceful tune for this well-known hymn, the treatment of which is effectively varied for each of its three verses. The first verse is in four parts throughout, and contains some melodious, smoothly-flowing writing for all the voices. In the second verse the two upper parts are silent. The melody is sung by tenors and basses in unison for the first two phrases, and is then continued by the tenors, while the basses add an expressive countertheme. A change of key for the last two lines gives point to the words and affords welcome contrast. At the resumption of the original key, the sopranos take up the melody, the altos and tenors joining in two beats later. The basses enter at the sixth bar, and some effective work follows. A sudden change of key leads to a final repetition of the last line of the hymn, forming an effective close (*pp*). The organ part is tastefully written, and is nowhere obtrusive. Well-balanced choirs, capable of refined singing, will welcome this admirable little work.

Choirmasters will be glad to see that the beautiful little movement, 'I heard a voice from Heaven,' which occurs in Dr. Macpherson's fine anthem 'Sing unto God' (recently reviewed in the *Musical Times*) may now be obtained separately. It is set for soprano solo and chorus (or quartet), and forms an ideal anthem for use at funerals, &c.

George Holmes was born in 1681, and held the post of organist of Lincoln Cathedral from 1705 till his death in 1721. He appears to have been a composer of considerable activity, though much of his work is to be found only in the choir books of Lincoln. In the *Musical Times* of July, 1913, the late Dr. W. H. Cummings wrote: 'The opening sentences of the Burial Service, "I am the Resurrection and the Life," were set by Holmes in such an admirable manner that they have been in continuous use from the time of their first production until now, being much preferred to the setting of Dr. Croft. It is very desirable that this composition should be published and made available for general use: at present it is only to be found in the Lincoln Cathedral books.' Thanks to Dr. G. J. Bennett, the present organist at Lincoln, choirs will now be able to make acquaintance with this work, which has been carefully edited and provided with expression marks. Sung unaccompanied, its simple but beautiful harmonies are perfectly fitted for use at funerals.

(Continued on page 261.)

Nymphs and Shepherds.

April 1, 1920.

ARRANGED AS AN UNACCOMPANIED PART-SONG FOR MIXED VOICES

Words, verse 1 by THOMAS SHADWELL,
verse 2 by W. G. ROTHERY.

BY W. McNAUGHT.

Composed by PURCELL.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto.

SOPRANO. *mf*

1. Nymphs and shep-herds, come a - way, come a - way, nymphs and shepherds,
2. Twine ye gar-lands red and white, red and white, twine ye gar-lands

ALTO. *mf*

1. Nymphs . . and shep-herds, come a - way, come a - way, come,
2. Twine . . ye gar-lands red and white, red and white, gar-lands

TENOR. *mf*

1. Nymphs and shep-herds, come, come a - way, nymphs and shep-herds, come a -
2. Twine . . ye gar-lands red and white, twine ye gar-lands red and

BASS. *mf*

1. Nymphs . . and shep-herds, come a - way, come a - way, come a -
2. Twine . . ye gar-lands red and white, red and white, red and

Allegretto. ♩ = 80.

ACCOMP. *mf*
(For practice only.)

cres.

come a - way, come a - way, come, come . . come a - way,
red and white, red and white, fair gar-lands red and white,

cres.

come a - way, come a - way, come a - way,
red and white, red and white, red and white.

cres.

- way, come a - way, nymphs and shep-herds, come a - way, In this
white, red and white, twine ye gar-lands red and white, Pipe and

cres.

- way, come a - way, . . nymphs and shep-herds, come a - way, In this
white, red and white, twine ye gar-lands red and white, Pipe and

cres.

f

f

In this grove let's sport and play, let's sport and play,
Pipe and dance till fall of night, till fall of night,

dim.

In this grove let's sport and play, let's sport and play, let's sport and
Pipe and dance till fall of night, till fall of night, till fall of

dim.

grove, in this grove let's sport and play, let's sport and play, let's sport and
dance, pipe and dance till fall of . . night, . . pipe and dance till fall of

dim.

grove, in this grove let's sport and
dance, pipe and dance till fall of

dim.

mf

For this, this is Flo - ra's ho - li - day, this is
Then bring, bring ye torch - es fla - ming bright, bring ye

mf

play, For this is Flo - ra's ho - li - day, . . this is
night, Then bring ye torch - es fla - ming bright, bring ye

mf

play, For this is Flo - ra's ho - li - day, for this is
night, Then bring ye torch - es fla - ming bright, then bring ye

mf

play, For this is Flo - ra's ho - li -
night, Then bring ye torch - es fla - ming

mf

cres.

Flo - ra's ho - li - day, this is Flo - ra's ho - li - day.
 torch-es fla - ming bright, bring ye torch-es fla - ming bright.

cres.

Flo - ra's ho - li - day, this is Flo - ra's ho - li - day.
 torch-es fla - ming bright, bring ye torch-es fla - ming bright.

cres.

Flo - ra's ho - li - day, this is Flo - ra's ho - li - day.
 torch-es fla - ming bright, bring ye torch-es fla - ming bright.

cres. *dim.*

- day, for this is Flo - ra's ho - li - day, for this is Flo - ra's ho - li -
 bright, then bring ye torch-es fla - ming bright, then bring ye torch-es fla - ming

cres. *dim.*

p legato.

Sa - cred to ease and hap - py
 Thus on the eve of good Saint

p legato.

Sa - cred to ease and hap - py
 Thus on the eve of good Saint

p legato.

Sa - cred to ease and hap - py
 Thus on the eve of good Saint

p legato.

day. Sa - cred to ease and hap - py
 bright. Thus on the eve of good Saint

p legato.

leggiero.

love, to danc - ing,
John, with danc - ing,

leggiero.

love, to mu - sic, to mu - sic, to mu -
John, with mu - sic, with mu - sic, with mu -

leggiero.

love, to mu - sic, to mu - sic, to
John, with mu - sic, with mu - sic, and

leggiero.

love, to mu - sic, to danc -
John, with mu - sic, and danc -

leggiero.

cres.

to danc - ing, and to
with danc - ing, and to

cres.

- sic, to mu - sic, and to
- sic, with mu - sic, keep we

cres.

danc - ing, to danc - ing, to mu - sic, danc - ing, and to
danc - ing, and danc - ing, with danc - ing, keep we

cres.

- ing, to mu - sic, to danc - ing and to
- ing, with mu - sic, and danc - ing keep we

cres.

mf

po - et - ry. Your flocks may now se - cure - ly rest,
 ho - li - day. So hand in hand in cou - ples go,

mf

po - et - ry. Your flocks may now se - cure - ly
 ho - li - day. So hand in hand in cou - ples

mf *f*

po - et - ry. Your flocks may now, now, now, now, now, now, now, now,
 ho - li - day. So hand in hand, so hand in hand, hand in

f *mf*

po - et - ry. Your flocks may now, now, now, now,
 ho - li - day. So hand in hand, hand in hand,

f *mf*

f *mf*

rest, now, now, now se - cure - ly .. rest, ..
 go, hand in hand in .. cou - ples go, ..

f

now se - - cure - - ly .. rest, Whilst you ex -
 hand in cou - - ples go, And pass the

f

now, now, now se - cure - ly rest, Whilst you ex - press,
 hand in hand in cou - ples go, And pass the time,

f

Whilst you ex - press
And pass the time

Whilst you ex - press, whilst you ex - press, whilst
And pass the time, and pass the time, and

press, whilst you ex - press, whilst you ex -
time, and pass the time, and pass the

whilst you ex - press, you ex - press
and pass the time, pass the time

your jol - li - ty.
in jol - li - ty.

you ex - press your jol - li - ty.
pass the time in jol - li - ty. Come, come a - way,

press your jol - li - ty.
time in jol - li - ty. Nymphs and shep-herds, come a - way,

dim. *p*
your jol - li - ty. Come, come, come a -
in jol - li - ty.

dim. *p*

Nymphs and shep-herds, come a - way, come a - way, nymphs and shep-herds,
 come a - way, . . shep - herds, come a - way, come a - way, come,
 nymphs and shep - herds, come, come a - way, nymphs and shep - herds, come a -
 - way. nymphs and shep - herds, come a - way, come a - way, come a -

come a - way, come a - way, come, come, . . come a - way.
 come a - way, come a - way, come, come a - way.
 - way, come a - way, nymphs and shep - herds, come a - way.
 - way, come a - way, . . nymphs and shep - herds, come a - way.

(Continued from page 256.)

William Boyce (1710-79), best known, perhaps, by his collection of Cathedral music of the 16th and 17th centuries, was a voluminous composer of vocal and instrumental music, both secular and for the Church. He wrote over forty anthems, the main characteristics of which are a solid dignity of style and sound musicianship. Choirs of adequate resources who are acquainted with and appreciate the merits of this composer's well-known 'O where shall wisdom be found' and 'By the waters of Babylon,' may safely be recommended to try their powers on 'Turn Thee unto me,' which has been edited by Mr. John E. West. It is for five voices (S.S.A.T.B.) and in three movements. In the first and last, contrapuntal methods largely prevail, the voices occasionally coming together in masses of harmony. The middle movement is an expressive little duet for two sopranos. A misprint occurs at the top of page 6, where the tied E in the second soprano part should be a crotchet.

The first movement from H. Goetz's cantata 'By the waters of Babylon' may now be obtained separately. It makes a serviceable anthem of moderate difficulty. There is much smoothly-written imitative work for the voices, and an independent accompaniment adapted from the full score adds materially to the effect.

SECURITY OF TENURE FOR THE ORGANIST

In the *Musical Times* of August, 1917, we printed in full the Royal College of Organists' memorandum to the Archbishops on the above subject, and in the November number following an article appeared on 'The Organist's Position.' The matter has been less to the fore of late, but the formation of Parish Councils under the Church of England Assembly Act has revived interest. It will be remembered that after the R.C.O. deputation's interview at Lambeth Palace, the Archbishop wrote to Dr. Harding pointing out that the security of tenure which organists desired might be gained through these Councils. The R.C.O. Council has recently discussed the subject, and as a result has issued a note suggesting that every organist should attend the meeting of the Parish Council of the Church at which he holds office, and propose the following resolution:

'That the Organist and Choirmaster shall be appointed by the Vicar and Churchwardens, acting jointly, but shall not be compelled to relinquish his appointment except at the request of the Vicar, the Churchwardens, and the Parish Church Council.'

We believe that such hard cases as were described in the *Musical Times* of November, 1917, would be impossible under the conditions set forth in this resolution. It is to be hoped that organists will seize this opportunity of securing themselves against the capricious dismissals which have been far too frequent in the past.

NEW ORGANIST OF BIRMINGHAM PARISH CHURCH

Mr. Richard Wassell, who has been appointed organist and choirmaster of St. Martin's, Birmingham, the Parish Church, is a well-known Midland organist, teacher, and conductor who has done a good deal of late for the development of music in the district. He goes to St. Martin's from St. Michael's, Handsworth, where he has officiated since 1906, his previous posts having been St. John's, Ladywood, 1902-06 (where the late A. R. Gaul was organist for many years), St. Thomas in the Moors, Balsall Heath, 1900-02, St. George's Presbyterian Church, Handsworth, 1897-1900, Gospel Oak Wesleyan Church, Tipton, 1896-07, and various minor posts from the year 1890. Mr. Wassell was born at Tipton in 1880. He is conductor of the Birmingham Choral Union, founder and conductor of the Wassell Orchestral Concerts, professor of singing at the Midland Institute, and head music-master of Queenwood

Public School, Clapham Park, London. The organ at St. Martin's is a fine modern instrument, at present unfinished. Mr. Wassell's appointment is the result of a wide search on the part of the Rector (the Rev. E. Grose Hodge) to discover the best available musician for the post. Mr. Wassell's ambition is to make the Church a centre of congregational singing and organ recitals.

SOUTHWARK CATHEDRAL

On Saturday afternoon, March 20, Bach's Passion Music ('St. Matthew') was sung at Southwark Cathedral, under the conductorship of Mr. E. T. Cook (Cathedral organist), accompanied by a full orchestra led by Mr. W. H. Reed. A feature of the performance was the unaccompanied singing of all the chorales. Mr. Francis W. Sutton (sub-organist) was at the organ, and Mr. E. Stanley Roper (organist of H.M. Chapel Royal) played the pianoforte accompaniments to the recitatives. There was a crowded congregation.

The Holy Week music to be sung at St. John's, Wilton Road, is worthy of note. Here is the list:

PALM SUNDAY (10.45 a.m.)

'Hosanna'	Gibbons
'On the Mount of Olives'	De Vico
'Lo! the children of the Hebrews'	Gounod
'All Glory, Laud, and Honour'	Bach
The Passion (according to St. Matthew)	Vittoria

(7.0 p.m.)

'Magnificat'	Ry.
'O all ye that pass by'	Vittoria

GOOD FRIDAY (10.45 a.m.)

The Passion (according to St. John)	Vittoria
The Reproaches	Palestrina

8.0 p.m. (WITH ORCHESTRA).

The 'St. John' Passion	Bach
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As a sequel to the highly successful fortnightly organ recitals at St. Mary Redcliff, Bristol, St. Thomas Church (City) decided to give recitals on alternate Mondays, which have been attended by very large congregations. Mr. R. T. Morgan, of St. Mary Redcliff, was the player on February 16, and selected his programme from Handel, Martini, and Saint-Saëns. A Toccata by Arthur Baynon, a Bristolian, was also in the programme. Mr. Eric Luton contributed several violoncello solos. A Bristol organ, that at old King Street Baptist Chapel, in which, among other improvements, tubular pneumatics replace the old tracker action, was re-opened by Mr. Charles Stear on February 24.

Dr. Alan Gray's recitals in Trinity College Chapel during Lent term are, as usual, an interesting blend of good things old and new. We are glad to see that the whole of Bach's 'Little Organ Book' is to be played, in groups arranged according to the Church's seasons. Dr. Gray gives a short lecture on each programme in the Choir Vestry half an hour before playing. It is through such methods as these that fine organ music will eventually meet with the appreciation it deserves.

Villages with a population of four hundred to five hundred inhabitants are generally poorly catered for chorally. Childe Okeford, in Dorset, is an exception. Not only is it blessed with a flourishing choral Society, but its activities in the matter of Church music leave some much larger centres far behind. On Maundy Thursday the choir will sing 'The Crucifixion,' and on Easter Day Wesley's 'Blessed be the God and Father,' Smart's Te Deum in F, and Garrett's Magnificat and Nunc Dimittis in F.

'Messiah' was sung at St. Edward's Parish Church, Romford, Essex, on March 15, by an augmented choir of fifty voices. The soloists were Miss Joan Cross, Madame Mabel Hammond, Mr. Fred P. Hammond, and Mr. Cyril J. Whipp. Mr. H. Alden (organist of St. Lawrence, Upminster) presided at the organ, and Mr. A. C. Chappell-Haverson (organist of St. Edward's) conducted.

In the Parish Church at Calne, Wilts, on February 17, 'St. Paul' was sung by the Musical Society, with orchestra and organ, conducted by Mr. W. R. Pullett.

ORGAN RECITALS

- Mr. Matthew Kingston, St. Luke's, Hampstead (three recitals)—Meditation, *Elgar*; Overture, 'The Naiades'; Madrigal, *Lemare*; Prière et Berceuse, *Guilmant*.
- Mr. James I. Taylor, St. Peter's Italian Church, Hatton Garden—Sonata No. 1, *Mendelssohn*; Grand Chœur in C, *Hollins*; Finale in E flat, *Guilmant*.
- Mr. John Pulein, St. Mary's Cathedral, Glasgow—Marche Pontificale, *Widor*; Allegro Commodo, *Frank Bridge*; Fantasia in C, *Frank*; Toccata (Gothic Suite), *Boëllmann*.
- Mr. Edgar Smith, Parish Church, Chipping Norton—Theme with Variations, *Faulkes*; Finale (Sonata in F sharp), *Rheinberger*; Toccata, *d'Ervy*.
- Mr. Allan Brown, Albert Hall—Overture to 'The Mastersingers'; Concert Overture in C minor, *Hollins*; Gothic Suite, *Boëllmann*; Finale, *Wolstenholme*.
- Mr. Harold Dawber, St. George's, Stockport—Voluntary in G minor, *Stanley*; Prelude to 'Colomba,' *Mackenzie*; Rhapsody No. 1, *Howells*; Lied and Scherzetto, *Vierne*; Finale in B flat, *Frank*.
- Mr. Fred. J. Tarris, St. John's, Red Lion Square—Festive March in D, *Smart*; Prelude and Fugue in E minor, *Bach*; March on a Theme of Handel, *Guilmant*.
- Mr. A. E. Howell, Parish Church, Trowbridge—Fugue in D, *Bach*; Andante from the String Quartet, *Debussy*; Song of Triumph, *West*; Scherzo in F minor, *Sandiford Turner*.
- Mr. Julian Farmer, Parish Church, Andover (two recitals)—Prelude and Fugue in D, *Bach*; Prelude on 'Rorate Cœli,' *Bernard*; Scherzo in C minor, *Guilmant*; Scherzo in C minor, *Lloyd*; Dithyramb, *Harwood*; Idylle (Sonata in C), *Rheinberger*; Toccata, *Tombelle*.
- Mr. Maurice Besly, Queen's College, Oxford (three recitals)—Passacaglia, *Bach*; Gothic Suite, *Boëllmann*; Pagan, *Harwood*; Finale from Pathetic Symphony, *Tchaikovsky*; Entr'acte from 'Rosamunde'; Andante from String Quartet, *Debussy*.
- Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Three Short Pieces, *Byrd*; Voluntary, *Gibbons*; Andante Cantabile, *Hopkins*; Prelude and Fugue in C minor, Choral Prelude, 'Sleepers, wake,' and Aria in F, *Bach*.
- Mr. Claude A. Forster, St. John's, Forfar—Suite in F minor, *Driffill*; Toccata and Fugue in D minor, *Bach*; Concert March, *Coleridge-Taylor*.
- Mr. H. J. Timothy, Church at St. Vedast Foster (three recitals)—Fugue in B minor, *Bach*; Andante con moto, *Guilmant*; Offertoire, *Stephens*; Berceuse, *Cui*; Mélancolie, *Naprawnik*.
- Mr. Sydney Crookes, Maxwell Parish Church—Concert Overture, *d'Ervy*; Toccata and Fugue in C, *Bach*.
- Mr. W. J. Lancaster, Bolton Parish Church—Fantasia and Fugue in C minor, *Bach*; Rhapsody No. 2, *Howells*; 'La Nuit,' *Karg-Elert*; Adagio, Allegro, and Finale (Symphony No. 5), *Widor*.
- Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Sonata da Camera, *Peace*; Scherzo in G minor, *Bossi*; Marche Héroïque, *Lemare*; Variations, *Hull*; Arcadian Idyll, *Lemare*.

APPOINTMENTS

- Mr. Thomas D. Huxley, organist and choirmaster, Frodsham Parish Church, Cheshire.
- Mr. S. Webster, organist and choirmaster, St. Luke's, Liverpool.
- Mr. Harold Wilkinson, organist and choirmaster, St. Wilfrid's, Bradford.
- Mr. C. H. Wood, organist and choirmaster, Grahamstown Cathedral.

The committee of the League of Peace and Freedom announces six concerts of chamber music to be held at the West Central Jewish Girls' Club on Friday evenings from April 9 to May 14. The British works chosen for performance are the Romance from B. J. Dale's Suite for viola and pianoforte (Mr. Raymond Jeremy and Madame Lily Henkel), and John Ireland's second Violin Sonata (Mr. Ernest Whitfield and Mr. Arthur Alexander).

New Music

BY WILLIAM CHILD
SONGS

Among the most promising of our composers cut off by the war was the young organist Bristow Farrar. He had shown a genuine talent in many fields, and though his flights were mostly short, they were undoubtedly flights. There was nothing pedestrian about his music. His delightful song 'Brittany' was a good example of his ability to produce a real impression by simple means. The same happy skill is shown in his Two Pastorals, 'Come you, Mary,' and 'Who would Shepherd pipes forsake?' just published under one cover by Novello. They are settings of poems by Norman Gale, and the combination is of the happiest. Both are genuine love-songs, but there are neither storms nor languor in them—just a kind of homely grace with a hint of real feeling beneath.

'Come you, Mary, there's a dear!

Mind no more the plaguy dairy!

Milk can never match your white—

Come you, Mary!

This is the light-hearted note in both, and the music fits like a glove. The songs are not difficult, but call for a dainty style in singer and accompanist. Given that, they will make an instant appeal. Two keys—medium and high.

A very different type of love-song is Harold Rhodes's setting of Mrs. Browning's 'A Woman's Love' (Novello). Here a more declamatory vocal part and a varied and well laid out accompaniment fully express the fervour of the poem. An excellent feature is the care shown in the matter of verbal accentuation, the result being a freedom of rhythm that has much to do with the expressive quality of the song. It is fairly difficult, and calls for a high voice.

The same composer's 'An Evening Confession' (Novello) is that all-too-rare thing, a really original sacred song. The words are a translation by Newman from St. Gregory Nazienzen. Mr. Rhodes's music is of the right breadth and dignity, with one or two daring modulations. Here, as in the song reviewed above, he gets well away from the conventional square rhythm that wrecks so many lyrics. Very impressive are the middle section, with its finely marching bass, and the close, which gives scope for a voice with good low notes. Throughout it needs a real bass singer to do it justice. 'An Evening Confession' would serve admirably for use at organ recitals. The accompaniment is easily adapted to the organ.

H. Claiborne Dixon's 'March Song' (Novello) is on frankly popular lines. It has, however, a merit none too common in popular songs—a really good swinging tune, with a rhythm vigorous, as becomes a march, and yet saved from being commonplace by an occasional hold-up. A rousing baritone would be well suited with it.

A dainty affair is W. McNaught's 'The Piper' (Novello). Some fanciful words by Patrick Chalmers are provided with a tune that has much of the character of folk-song, with the modest compass of an octave. The pianoforte part is appropriately simple, being almost entirely in three-part harmony. Simple as it is, however, it says a great deal. A very happy touch is the delicate accompaniment at the commencement of the second verse. 'The Piper' (which is published in three keys) is further evidence of the composer's ability to write good light music.

Paul Corder is a composer of whom we have heard too little of late. His 'Four Sea Songs' (Enoch) are very vivid and original settings of poems by Masfield. All have the advantage of tunes of the right racy quality, with accompaniments abounding in suggestive touches. There is rough humour in 'Hell's Pavement' and 'Captain Stratton's Fancy,' and genuine pathos in 'The Turn of the Tide' and 'The Emigrant,' so the temperamental singer is well provided for. The songs are published in album form, and are for bass or baritone.

Publishers do not often break out into composition. Winthrop Rogers is one of the select band, and one of the fewer still who can claim serious attention. His 'Old Floyd Ireson' and 'To a Waterfowl' are first-rate songs. Thoroughly modern in style, they are not for every palate,

especially the former, a powerful setting of words by Whittier that do not at first sight appear to lend themselves to musical purposes. They describe the tarring and feathering of a hardhearted old sailor who left a shipload of fellow townsmen to drown. The music is brutal and fierce, and would be thrilling sung by a high voice 'all out.' There is scope for fine, soft singing in the passages that treat of the drowning. A good pianist is necessary.

PIANOFORTE MUSIC

Excellent teaching material are Nos. 69, 74, and 75 of the Chester Series (J. & W. Chester). The first contains ten short pieces by Rebikoff, moderately difficult, and requiring fancy rather than technique. Unambitious as they are, however, the best of them contain matter that will interest players far beyond the modest stage of those to whom the work is addressed. The other albums contain little pieces by C. P. E., W. F., and J. C. F. Bach. They are very slight in texture, and are suitable for elementary players. There is a Preface in French and English, and the ornaments are fully explained.

Alec Rowley's Georgian Suite (Winthrop Rogers) consists of three pieces—Air, Hornpipe, and Jig. Whether Mr. Rowley means to suggest the period of the Four Georges or the present time is not quite clear. The style at the start makes us think of the former, in which case some modern touches later on seem rather out of the picture. However, it is possible to be too precise in such cases, so I pass on to say that the pieces are thoroughly attractive, and would make grateful recreative work for a fairly advanced pupil. The composer has adopted colloquial English for his directions. 'Just in a jovial manner' is one quite in the Percy Grainger vein.

To that racy composer Cyril Scott dedicates his 'English Waltz' (Elkin), a brilliant piece that will appeal to many who are left cold (or irritated) by the nebulosities that we usually get from Mr. Scott. It is rather difficult, and should be a popular item in the lighter side of recital programmes.

The reviewer is in a fix when faced by work from a composer who although still a youth has been hailed in print by a repetition of Schumann's 'Hats off, gentlemen! a genius!' He does not wish to appear grudging, and yet he may have doubts as to the wisdom of the salutation. Is it good for a young composer to be so hailed? Be that as it may, one need have no hesitation in saying that in William Baines we have a pianoforte writer who shows remarkable talent. I recently reviewed in these columns a lengthy work from his pen, 'Paradise Gardens,' and was struck by the resourcefulness of his treatment of the keyboard. Had I known that the composer was a mere lad, and practically self taught, my commendation would have been blended with astonishment. Here is a set of Seven Preludes (Elkin) in which his gifts are quite as fully shown, though the essays are much shorter. There is a decided hint of Scriabin here and there, and it is easy to see that Chopin has a high place in Mr. Baines's young affections. But there is so much originality that one does not feel disposed to dwell unduly on the imitative side which is inevitable in such early work. We must keep our eyes on this youth, noping—indeed, expecting—soon to be able to join Dr. Hull in his cry of 'Hats off!'

Letters to the Editor

PURCELL PERFORMANCES

SIR,—One of the most curious anomalies in English musical matters is the fact that while we agree as to the greatness of Henry Purcell, and give his Church music something like its due place in our Cathedrals, hardly any attention is given to his secular works, with the exception of an occasional performance of a few songs.

Infrequent performances of one or two of Purcell's works are not an adequate recognition of his genius, and the only way would seem to be the establishment of a Purcell Performing Society to produce the works from time to time. Such a scheme might be extended by including other compositions worthy of association with Purcell, and thereby an important step would be taken towards the encouragement of English opera.

I shall be glad to receive the names of those who are in agreement with this suggestion, with a view to an early attempt to put the matter into a practical form.—Yours, &c.,
F. A. HADLAND.

15, Bellevue Mansions,
Forest Hill, S.E. 23.

'A NEW FINGERIT ORGANEIST.'

SIR,—Will you allow me space in which to reply to Dr. Grattan Flood's comments on my article under above title, which unfortunately escaped my attention too long for an answer to be in time for your March issue?

(1.) The date 1250 is not that of the introduction of the organ into Scotland, but of its first recorded use; and the comparison drawn is between what was the fact in Scotland and what, by 'most Englishmen—and even Scotchmen themselves,' was commonly supposed to be the fact. To say that Scotland was 'more advanced' than certain historians realise involves no comparison with England at all. And if Dr. Grattan Flood will re-read his own first paragraph carefully he will see that there is no contradiction whatever between the facts he states and the sentence he quotes from me.

(2.) In thanking him for the additional instances he gives of the simultaneous use of the lute and organ, I must point out that my use of the word 'unique' was qualified. He quotes it as though it was absolute.

(3.) Dr. Grattan Flood says that the Van der Goes panel is 'now in Buckingham Palace.' This is not the case. It is now in Holyrood Palace, and (except for temporary removals) has been there since 1857, when it was removed from Hampton Court. Apparently it never was in Buckingham Palace, though it was once in Kensington Palace. I have seen it at Holyrood several times myself during the last quarter of a century—for instance, last August, when I obtained the photograph so excellently reproduced in your January number. Dr. Grattan Flood further says that 'the Provost is represented as kneeling before St. Cecilia, who is playing the organ.' This also is not the case. The Provost is at the player's left hand, and has his back towards him (or her). The position strikes one at once as peculiar. The explanation is that if the folding panels were closed the Provost would appear as worshipping the Holy Trinity, represented on the corresponding panel. The angel at the organ is identified by Mr. David Laing as representing the deceased Queen, Mary of Gueldres. Sir Herbert Maxwell calls this 'an ingenious conjecture.' Neither he nor Mr. James Caw, both high authorities, mention St. Cecilia.

Sir J. G. Dalzell's reproduction, which of course I have seen, is not in my opinion a whit better than that reproduced, by Royal permission, in your columns.—Yours, &c.,

CLEMENT ANTROBUS HARRIS.

Obituary

ODOARDE BARRI had been so long out of the limelight that his death in the last days of January passed unnoticed save for an account in the *Kensington Post*, yet this forgotten Irish composer deserves recognition if only for his once enormously popular ballad 'The Boys of the Old Brigade,' which he composed for his compatriot Signor Foli in 1874. Curiously enough both of these Irishmen Italianised their names, as Barri's real name was Slater, while Foli's was Foley. Born in Dublin on September 13, 1844, Edward Slater showed an early aptitude for music, and was sent as a boy to Rome, where he studied singing and joined an opera company. He fought as a Papal Zouave in defence of the Holy See, and then settled for seven years at Malta under the patronage of Sir Patrick Grant, whose wife was the daughter of the famous Irish soldier Viscount Gough, G.C.B. In 1872 he went to America, and narrowly escaped with his life in the great fire of Chicago. Returning to England he became reader for Cramer & Co., in succession to Sullivan, and composed numerous songs, including 'The Shadow of the Cross,' 'The River and the Maiden,' 'The Land of Dreams,' 'The Good Shepherd,' 'The Dream Flower,' 'The Shilling,' &c. He passed away at Fitzroy Street, London, at the age of seventy-five.

ROYAL ACADEMY OF MUSIC

A students' chamber concert took place on Wednesday afternoon, March 10, in the Duke's Hall. The programme opened with Bach's 'Brandenburg' Concerto in G, for strings, played by the Junior Orchestra under Mr. Spencer Dyke—a movement from Dvorák's String Quartet (Op. 106) and one from Beethoven's Quartet (Op. 18, No. 4) coming later in the concert. The solo items included Prelude and Gavotte from Bach's Sonata for violin in E, played by Mr. Cecil M. White, Wieniawski's Romance and Rondo, played by Master Israel Schlaen, Chopin's Fantasia Impromptu (Mr. Alan Bush), and Nocturne in B flat minor (Miss Irene Hyman), and Albeniz's 'Triana' (Mr. Reginald Paul). Several songs, including 'Agnus Dei' by Bizet and 'Sea Wrack' by Hamilton Harty, completed the programme.

On Thursday and Friday, March 18 and 19, the students gave two performances of Goring Thomas's comedy-opera 'The Golden Web.' The opera was produced under the direction of Mr. Cairns James and Mr. Henry Beauchamp. The usual terminal orchestral concert took place at Queen's Hall on Tuesday afternoon, March 23, when several items of more than ordinary interest were heard. The programme opened with the performance of a MS. Overture, 'As you like it,' by Mr. Paul Kerby, holder of the Carl Rosa Scholarship and a young composer of very considerable promise. Miss Doris Holson played the Variations from Glazounov's Pianoforte Concerto, Op. 92, and Miss Norah Blaney two movements from Saint-Saëns's Pianoforte Concerto in C minor. The other items included Saint-Saëns's Violoncello Concerto (Miss Lilly Phillips), the first movement of Tchaikovsky's Violin Concerto (Master Jean Pougnet), Prologue from 'Pagliacci' (Leoncavallo), Liszt's 'Loreley,' and the Dialogue from Parry's 'Judith.'

Mr. Benjamin J. Dale, Mr. W. H. Reed, and Mr. William Wallace have recently been elected Fellows of the R.A.M.

The Sterndale Bennett Prize (pianoforte) has been awarded to Lillian W. Southgate (a native of London), Denise Lassimonne being very highly commended. The adjudicators were Mrs. Blanche Levi, Mrs. A. Mabel Hasman, and Miss Margaret Bennett (in the chair).

The Goldberg Prize (singing) has been awarded to Roy D. Russell (a native of Anerley), Leonard F. Hubbard being very highly commended. The adjudicator was Mr. John Booth.

The Midsummer Term begins on Thursday, April 22. As the Academy is so full, no further students can be accepted before September. Consequently the usual entrance examination in April will not be held.

Sixty Years Ago

From the *Musical Times* of April, 1860:

A PROFESSIONAL YOUNG LADY, accustomed to lead a Choir or Congregation, wishes for a re-engagement. Address, C.E.C., care of Mr. Novello, 35, Poultry.

ST. MARTIN'S HALL.—The second concert of the London Quintett Union took place on the 14th of March. The vocal performers were Miss Banks and Madame Sainton-Dolby. The former sang Mozart's aria, "Parto," from *La Clemenza di Tito* with clarinet obligato by Mr. Maycock; and the latter sang an air from Handel's *Admetus*—in addition to which each lady sang a ballad. The instrumentalists were Messrs. Willy Westlake, Webb, Pettit, Reynolds, and Maycock. . . . A quaint trio, by Professor Bennett, was also much admired, for pianoforte, violin, and violoncello. The effect of the two latter instruments being employed with a pizzicato movement was pretty enough.

THE HANDEL FESTIVAL AND THE SACRED HARMONIC SOCIETY. . . . It is stated that while the total number of visitors to the Handel Festival in 1857 was 48,414, in 1850

the numbers were 81,260, thus made up:—Saturday, Rehearsal, 19,680; Monday, the *Messiah*, 17,109; Wednesday, *Te Deum*, 17,644; Friday, *Israel in Egypt*, 26,827,—so that there was an increase of 32,846 persons in 1859 over 1857. The pecuniary results in 1859 were no less gratifying, as the following extract will show:—"Total receipts, £34,913 12s. 9d.; total expenditure by the Sacred Harmonic Society and the Crystal Palace Company, £16,003 7s. 8d.; balance, £18,910 5s. 1d. Including the property acquired by the two bodies,—the Crystal Palace Company, in the unrivalled orchestra and fittings—the Sacred Harmonic Society, in music available for future festivals, musical instruments, &c.—and the cash balances carried to their respective accounts, the profits of the two festivals may be stated to amount to the large sum of £34,000.

COMIC SONG—THE RIFLE FEVER, by H. WALKER (with a humorous illustration). Price 2s.

ALL IS LOST, arranged as a Pianoforte Duet, in a familiar style, by A. MULLEN. Price 2s.

GIVE ME MY DEAR SUNNY LAND IN THE SOUTH. Ballad. The poetry by M. E. BERRY; the music by J. W. CHERRY. Price 2s.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BELFAST

Musical activity has been very marked here during February and March. Since the concert on February 14 (mentioned in our March issue) several notable music-makings have been held. Chief among these, on February 16, was the appearance of the Beecham Symphony Orchestra, with Mr. Albert Coates conducting, when Belfast musicians and music-lovers had a treat such as they had not known for a long time. The first part of the programme was of Wagner numbers, while the second part comprised Cyril Scott, Liadoff, and Scriabin. The selection was admirable, although there were probably not many auditors who could honestly say that they appreciated the 'Poème de l'Extase' of the last-named composer. Miss Edna Thornton was the vocalist. Mr. Peter Dawson, although announced, did not appear.

Another fine concert of the Quinlan series took place on February 25, with a brilliant array of talent including Misses Caroline Hatchard and Astra Desmond, Messrs. Lenghi Cellini and Peter Dawson, and Madame Renée Chemet (violin).

On March 4 the Winifred Burnett Quartet gave a charming concert of chamber music, presented by women artists. The quartet comprised Mesdames Burnett, E. Valentine, E. Harper, and C. Taylor. Mrs. John Seeds was the vocalist, Mrs. Herbert Warnock was the pianist, and Mrs. Herbert Nixon accompanied. The songs were by Debussy, John A. Carpenter, Haydn, Scarlatti, Hardebeck, and Schubert—a sufficiently catholic selection. Elgar's Pianoforte and Violin Sonata and Pianoforte Quintet, Op. 84, were among the most enjoyable items in a refined programme.

The Railway Benevolent Concert on March 5 brought a number of leading artists, viz., Miss Carrie Tubb, Miss Carmen Hill, Mr. Gervase Elwes, Mr. Harry Dearth, and Miss Marjorie Hayward (violin). Detailed notice of the works performed would be superfluous.

The Belfast Symphony Orchestra, under Mr. E. Godfrey Brown, grows steadily in proficiency and popularity, affording encouraging proof of local progress in musical culture. At the concert on March 6 Captain Horace Stevens was the vocalist, and Miss Carrodus Taylor solo violoncellist. The orchestra was heard in the Prelude to Act 3 of 'Lohengrin,' the Overture to 'Tristan and Isolde,' 'Entrance of the Gods into Walhalla' ('Rheingold'), and the Prelude to Act 3 of 'The Meistersingers.'

The sixth orchestral concert of the Belfast Symphony Orchestra (Mr. E. Godfrey Brown conductor), which was given on March 20, brought the series to a close. The soloists were Miss Clytie Hine, who delighted the audience with songs of Mascagni, Wagner, Arne, and Purcell, and Mr. John Chine, who was much appreciated in clarinet solos. The Orchestra played a varied selection comprising the March from 'Prince Igor,' Stanford's 'Irish Rhapsody,' the 'Unfinished' Symphony, the 'Bartered Bride' Overture, Holbrooke's 'Variations on an Old English Air,' and the 'Entrance of the Gods' ('Rheingold').

The Philharmonic Society's season closed with a fine performance of Berlioz's 'Faust' on March 19, the soloists being Miss Ethel Dyer and Messrs. John Coates, Charles Knowles, and James F. Newel.

BIRMINGHAM

Mr. Mathew Stevenson's fine series of Orchestral Concerts is gradually growing in favour, and is certainly entitled to rank among the great features of our busy musical season. The excellent support given to the concert at the Town Hall on February 12 was doubtless due to the presence of M. Mischa-Leon, Miss Olga Haley, and the local pianist Miss Rosemary Savage. The orchestral programme was somewhat restricted, and with such an excellent array of fine instrumentalists one would have been glad if some symphonic work had been given. The principal orchestral items were Wagner's Funeral March and Siegfried's 'Journey to the Rhine,' from 'Götterdämmerung'; Borodin's Overture to 'Prince Igor,' and March from the same opera; and Moussorgsky's 'Gopak.' Madame Olga Haley's fine singing enlisted the greatest admiration. M. Mischa-Leon sang the Prize Song from the 'Mastersingers,' and three English songs that completely held the audience. The pianoforte soli chosen by Miss Rosemary Savage were scholarly and intelligently interpreted. Mr. Stevenson had the orchestra under complete control.

The Midland Musical Society's concert given at the Town Hall on February 14, under its painstaking and capable conductor, Mr. A. J. Cotton, was of more than ordinary interest, inasmuch as the programme contained Beethoven's Mass in C and Parry's 'Blest Pair of Sirens,' a crucial test for any choir. The choristers infused the right character, tone-power, and phrasing into their fine ensemble. Miss Helen Anderton's rich contralto voice was once more heard to advantage in an excerpt from Bach, and Miss Dorothy Freeman sang pleasingly Senta's Ballad from 'The Flying Dutchman.' The orchestra was quite efficient and well-balanced. Variety was given to the programme by the inclusion of Grieg's 'Peer Gynt' Suite—not a perfectly appropriate choice.

The Hytch String Quartet (Messrs. Arthur Hytch, Frank Cantell, Harold Mills, and Frederick Boze) gave the first of two chamber concerts at the Midland Institute on February 19. Mr. Hytch is an excellent leader of considerable experience in the domain of chamber music, and he and his colleagues gave a vivid and quite artistic performance of Haydn's Quartet in G, one of the most taking of all Haydn's string quartets. They were also successful in Tchaikovsky's famous Quartet in D, Op. 11, which contains the lovely *Andante Cantabile*. English composers were represented by some short folk-tune movements composed by Frank Bridge, Julius Harrison, and Percy Grainger.

Mr. Hubert Brown's concert given at the Midland Institute on February 21 was of a popular order, but good of its kind, the principal attractions being Miss Perceval Allen and Mr. Alfred Heather. Mr. Percival Hodgson contributed some violin solos in excellent style, and our local baritone, Mr. Alfred Askey, Miss Dorothy Henning (pianoforte), Miss Audrey Evans (violinello), Mr. U. H. Ridge (reciter), and the concert-giver as accompanist completed an efficient group of artists.

To Mr. Appleby Matthews we owe the first Birmingham performance of Edward German's 'Theme and Six Diversions,' given at the Futurist Theatre on February 15. The work was greatly appreciated, and will shortly be repeated. He also gave for the first time here Granville Bantock's 'Overture to a Greek Tragedy,' first produced at

the Worcester Festival of 1911. It is an earnest and appealing work, rich in tone-colouring and expressive moods.

Of considerable interest was Mr. Hubert Brown's concert that took place at the Midland Institute on February 28. He was fortunate in securing Mr. Benham, a notable pianist, who joined Mr. Howard Rutter (violin) in a fine reading of Beethoven's 'Kreutzer' Sonata. For his pianoforte solos Mr. Benham selected Schumann's 'Carnaval,' Liszt's Transcriptions of Schubert's 'Erl-King,' and Wagner's 'Spinning Song' from 'The Flying Dutchman.' The vocalist was Miss Mabel Manson.

At the Midland Institute, on February 28, the Birmingham Bach Society, founded by Mr. Bernard Jackson, produced Bach's 'Coffee' Cantata, also the 'Peasants' Cantata and 'Phœbus and Pan.' There was a small orchestra of strings, flute, and pianoforte, conducted by Mr. Bernard Jackson, and the vocalists were Miss Emily Broughton and Mr. Arthur Cranmer, two of our best local singers.

Coleridge-Taylor's 'A Tale of Old Japan' has already been given by the Birmingham Choral Union on various occasions, and once more this charming work was included at their concert in the Town Hall on March 6. Choir and orchestra are now quite familiar with the work, and their expression, fine tone-quality, and general grasp of rhythmic art helped to make the performance the best yet given under Mr. Richard Wassell's conductorship; indeed, he infused a great deal of spirit and dramatic effect into the task he undertook. In addition, the principal artists—Miss Emily Broughton, Miss Elsie Morgan, Mr. Sydney Halliley, and Mr. James Howell—contributed a well-chosen selection of songs.

The last concert in aid of the National Institute for the Blind was given at the Town Hall on Sunday evening, March 7, again arranged by Mr. Sidney Stoddard. With the exception of Miss Joan Willis's excellently played violoncello solos, the programme was made up of songs, variety being imparted by the introduction of some finely delivered dramatic recitations by Miss Katrina Lund. The vocalists included Miss Lilly Aston, Miss Madge Priest, Mr. John Coates, and Mr. Sidney Stoddard. A great success was achieved by Mr. John Coates, who was in excellent form.

Mr. Mathew Stevenson's Orchestral Concert, which took place at the Town Hall on March 8, was principally noteworthy on account of the inclusion in the programme of the Transformation scene Grail music from 'Parsifal.' Much of its success must be attributed to Mr. C. W. Perkins's magnificent playing of the organ part, which was substituted for the choral contingent. The presentation was deeply interesting, and showed Mr. Mathew Stevenson's keen appreciation of Wagner. The Overture to the 'Flying Dutchman,' the 'Prelude and Liebestod' from 'Tristan and Isolde,' Debussy's Prelude 'L'après-midi d'un Faune,' and Chabrier's Rhapsody 'España' were also items in the programme. The vocalist was Miss Doris Vane, an artist gifted with a full and sympathetic voice which she uses with perfect art. Pianoforte solos were played by Miss Mildred Langley in a somewhat conventional manner. Miss Vera Beringer gave a dramatic recitation.

Mr. Appleby Matthews and his well-trained choir gave a concert of British Choral Music at the Town Hall on March 9. The great novelty was Granville Bantock's 'Pageant of Human Life,' a musical setting of verses by Sir Thomas More. In addition to the choir, a number of children from the Acocks Green Council School, so ably trained by Miss Ford, rendered excellent help, the young female voices sounding fresh and pleasing. To form a decided opinion upon Granville Bantock's work it is necessary to hear it again, as the writing presents difficulties which at a first performance were hardly mastered. The choir was of course quite safe in Elgar's unaccompanied part-songs, which have often been sung on previous occasions. The children's choir was heard to advantage in Schubert's 'To Sylvia' and Dunhill's 'A lake and a fairy boat.' The finest singing of the evening was heard in Wesley's 'In exitu Israel,' where the whole body of singers realised magnificent tone and power. Violin solos were played by the talented young violinist, Miss Margaret Fairless, and Miss Doris Watkins contributed some pianoforte solos.

The last Hubert Brown concert of the season, given at the Town Hall on March 11, was devoted to a pianoforte recital by Mark Hambourg, who was in excellent form. Miss Anne Thursfield assisted with a number of songs.

A concert recital of Edward German's popular opera 'Tom Jones' was given by the Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams. The choir and orchestra were quite familiar with the score, and the result achieved reflected great credit on the executants. The important parts assigned to the principals were admirably sustained by Madame Parkes-Darby, Miss Kathleen Miller, Mr. James Howell, and Mr. Herbert Simmonds.

At the last International Celebrity Concert of the season, held at the Town Hall on March 16, Vladimir de Pachmann gave a Chopin recital which greatly delighted the large audience present.

BOURNEMOUTH

Attractions of various kinds at the Symphony Concerts are still well to the fore, the repertoire of the Municipal Orchestra appearing to be as inexhaustible as ever. The wealth of fine orchestral music, both well-known and unfamiliar, that is produced in this town is almost inconceivable, and so long as the civic fathers continue their present enterprising policy of encouragement to music, for so long will Bournemouth's reputation for artistic attractiveness be secure. On the other hand, it is equally clear that any drastic curtailment of the municipality's musical activity would considerably damage local material interests. Shorn of its orchestra, Bournemouth might easily descend to the level of the traditional Slocum-sur-Mer.

Any, too, who despair of ever catching glimpses of a musical progressiveness in this country—and such persons are to be found—should cast a roving eye towards the Bournemouth Symphony Concerts. We do not think they would be disappointed. If sufficiently wise to recognise the futility of 'scrapping' all the classic works, surely they would find a few words of praise for the catholicity of the Bournemouth programmes, representative as they are of every age and school. Here, for instance, is the tale of the compositions, both familiar and novelties, that have been played during the past month at the Winter Gardens: Chabrier's 'Gwendoline' Overture and 'España'; Rhapsody, Schubert's C major Symphony, Schumann's Pianoforte Concerto, Martin Shaw's 'Cockyolly Bird' Overture, Elgar's two Interludes from 'Falstaff', Scriabin's first Symphony, a new Violin Concerto by G. O'Connor-Morris, Guiraud's 'D'Arcteveld' Overture, César Franck's D minor Symphony, Eugene Goossens's 'Four Conceits,' Mozart's D minor Pianoforte Concerto, Smetana's 'Bartered Bride' Overture, Brahms's Symphony in F, Eric Coates's 'Summer Days' Suite, Glazounov's Violin Concerto, Weler's 'Der Freischütz' Overture, Goldmark's Symphony in E flat (No. 2), Gabriel-Marie's Symphonic Sketch, 'En Rêve,' and Beethoven's 'Emperor' Pianoforte Concerto. Versatility with artistry and the avoidance of a groove is the policy that Mr. Dan Godfrey consistently advocates.

The orchestral playing throughout the month has reached a uniformly high standard. Especially excellent were the performances of the Scriabin Symphony, the 'Bartered Bride' Overture (in which the precision of the strings was particularly apparent), and Weber's beautiful Overture, played with an expressiveness that even the Bournemouth Orchestra has rarely equalled when interpreting this romantic music.

Good all-round ability, too, has been shown by the recent solo performers. Miss Violet Clarence did not quite explore the depths of the lovely Schumann Concerto, but allowance must be made for the handicap of a pianoforte that was not in perfect order. Mr. Godfrey Ludlow was the introducer of Mr. O'Connor-Morris's new Violin Concerto. The work is a powerful one in many respects, and it was a compliment to Bournemouth that the town should have been selected for its first performance. The composition reveals certain weaknesses in design, but the slow movement is an exceedingly moving piece of writing, while possibly a little structural revision in the other sections would make them fully as

effective as the charming middle movement. Mr. Ludlow's performance of the work—which the composer conducted—was facile and resourceful. Nothing more delightful has been heard at the Symphony Concerts this season than Mr. Lloyd Powell's interpretation of the Mozart composition—it was imbued with the very essence of Mozart. The Glazounov Violin Concerto was in the safe hands of Miss Katie Goldsmith, a young performer who reveals much natural ability and an admirable technique. Miss Maud Agnes Winter is a thoroughly sound artist, who vindicated her powers in the formidable 'Emperor' Concerto. She has, however, still one or two defects to subdue, such as, in particular, the inclination to accelerate the time where steadiness is the chief requisite.

BRADFORD

At the Bradford Subscription Concert on February 27, the Hallé Orchestra appeared under its new permanent conductor, Mr. Hamilton Harty, who gave striking evidence of his fitness for the post by his very brilliant and vital performances of Tchaikovsky's fourth Symphony and the extract from Delius's opera, 'A Village Romeo and Juliet,' which is known as 'The Walk to the Paradise Garden,' this being a fitting compliment to a composer who, though of foreign extraction, owes his birth to the city of Bradford. Miss Sylvia Nelis was the vocalist. The Bradford Permanent Orchestra, on February 14, followed its excellent custom of recognising living native composers by giving Josef Holbrooke's Pianoforte Concerto based on 'The Song of Gwyn Ap Nudd,' which, with Miss Hilda Lacey as pianist, made a good impression by its abundant fancy and romanticism, that atone for a certain diffuseness of treatment. Very enjoyable was a Suite, 'The Toy Cart,' which the composer, Mr. A. C. Reynolds (who conducted), has compiled from his incidental music to a play. It is unpretentious, lyrical, and graceful, and is very effectively orchestrated. Mr. Julius Harrison conducted, among other things, Mozart's E flat Symphony, and Miss Olga Haley was a vocalist of quite exceptional distinction. The Bradford Festival Choral Society, on March 5, gave a concert chiefly of unaccompanied choral music, its outstanding feature being a very virile performance, under Dr. Bairstow, of Bach's Motet, 'Singet dem Herrn.' Mr. Erik Brewerton played groups of pianoforte pieces by Brahms and Chopin respectively, and Miss Agnes Nicholls was the vocalist. On March 12 the Edgar Drake Quartet played Arnold Trowell's well-written and interesting String Quartet in G (Op. 25), and, with Mr. George Smith as pianist, Dvorák's delightful Pianoforte Quintet. Miss Nellie Judson was the vocalist. It was unfortunate that this event clashed with an exceptionally interesting recital in connection with the Bradford Home Music Study Union, at which a most promising young pianist, Mr. Norman Constantine, played sonatas by Beethoven, Schumann, and Brahms, together with pieces by Oliver King, Ireland, Grovlez, and Percy Pitt, an ambitious programme in which the soloist distinguished himself. At the Free Chamber Concert on February 16, Mr. Dunford and Mr. Midgley played Violin Sonatas by Ireland (A minor), Walford Davies (E minor), and Dvorák (F), Miss Alice Moxon being a pleasing vocalist. On March 1, Medtner's Violin Sonata in B minor, which had been heard at a previous concert, was repeated in order that its merit might have a better chance of appreciation. In this and in J. B. McEwen's short Violin Sonata in F minor, Miss Mabel Priestley and Mr. Midgley were the executants. Miss Ida Bellerby was a delightful pianist, and Miss Nellie Judson the vocalist. At the last concert of the series, on March 15, the Edgar Drake Quartet was heard in Elgar's String Quartet, and, with Mr. Midgley as pianist, in Arensky's Pianoforte Quintet. Vaughan Williams's song-cycle 'On Wenlock Edge' was another feature of an exceptionally strong programme, Mr. Anthony Beck being the vocalist. At the last of his organ recitals in All Saints' Church, on March 4, Mr. Charles Stott introduced Reubke's masterly 'Sonata on the 94th Psalm,' one of the most distinguished of modern organ compositions; Miss Kathleen Moorhouse played some violoncello solos, and Mr. W. Lovell was the vocalist.

The Beecham Orchestra visited Huddersfield on February 19, when Mr. Albert Coates gave a fine, poetic reading of Beethoven's seventh Symphony, in which the quality of the orchestra, and especially of the double-basses, was manifested. Madame Renée Chemet played Saint-Saëns's Violin Concerto in B minor in faultless style, and the concert was one of the best ever heard at Huddersfield, making it a matter for regret that it was not better attended. On February 27 the Huddersfield Choral Society gave Sullivan's 'Martyr of Antioch,' under Dr. Coward. Miss Evans Williams, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Charles Tree were the principals, and during an interval a presentation was made to the conductor, who last November became a septuagenarian, but one whose age cannot be easily reconciled to his extraordinary energy and enthusiasm.

On March 10 the Music Club recital was by Mr. William Murdoch, who, beginning with Bach's Chromatic Fantasia, paid particular attention to contemporary native music, playing pieces by Ireland, Frank Bridge, Cyril Scott, and Julius Harrison, whose 'Four Worcestershire pieces' formed a pleasing novelty.

At Halifax, on March 4, the Choral Society ended a successful but uneventful season with a creditable performance of 'Elijah,' with Miss Agnes Nicholls, Miss Etty Ferguson, and Messrs. Coltham and Herbert Brown as principals, and Mr. C. H. Moody as conductor. A most promising young pianist, Miss Marion Brearley, gave a recital at Halifax on February 27, and played, with Miss Moorhouse, Beethoven's Violoncello Sonata in A, as well as solo pieces by Chopin, Brahms, and Schubert-Liszt, in which she made a very favourable impression.

BRISTOL

We have had an interesting and varied month at Bristol, with choral, orchestral, and 'great-artist' concerts to satisfy all tastes.

On February 14 a service that took the triple character of festival, rehearsal, and hymn exposition was given by the Bristol branch of the Church Music Society at St. Mary Redcliff Church. Prof. Walford Davies conducted a lesson for the congregation in singing on quite original lines. Mr. R. T. Morgan acted as organist, and Mr. Hubert W. Hunt conducted the choir. Prof. Davies gave a lecture in the evening on 'Chorus singing' at the Merchant Venturers' Technical College, the audience supplying the choral illustrations.

At Bristol Post Office Benevolent Concert, on February 16, at Victoria Rooms, Mr. Frank Webster, the young D'Oyly Carte tenor, and Mr. Willie Rouse, a London entertainer, brought forward some delightful items.

The Clifton Chamber Concert Party gave their third concert at Victoria Rooms on February 17. The first movement of Schmitt's Quintet in B minor, Warner's 'Phantasy,' Purcell's 'Golden Sonata,' and several pianoforte solos contributed by Mr. Herbert Parsons—who drew upon Debussy for two items—made up an educative programme that concluded with Haydn's Quartet in D, for strings. It was stated that in the building of future programmes suggestions from subscribers would be welcomed and considered.

Miss Dorothy Godwin and Mr. Edward Hawke, well-known harp and violin players, gave a successful recital at Victoria Rooms on February 24. Miss Godwin's principal selection was Pierné's Concerto for harp and pianoforte, in which she played with confidence and strength. Assistance was given by Miss Gertrude Winchester (vocalist) and Miss Ruby Taylor (pianoforte).

The artists at the third Powell 'Celebrity' Concert on February 26 were Madame Clara Butt, Mr. Kennerley Rumford, Miss Rosina Buckman, Miss Adela Verne, and M. Melsa.

The Bristol New Symphony Orchestra, a body of thirty-six all-Bristol musicians, in a little venture promoted by several local enthusiasts has given a series of four concerts at the Empire on Sundays, the only day available, in order to test the desire of the public for the local permanent orchestra Bristol badly needs. Well-chosen programmes

have been submitted, starting on February 29, and though hampered by restricted opportunities for rehearsal, the Orchestra has certainly made more than good in such items as Dvorák's 'New World' Symphony and Kalinnikov's G minor Symphony. The attendances have demonstrated increasing interest on the part of the public. There are developments on foot for the establishment of a Bristol professional orchestra, and the project may bear fruit next season.

Mr. Clive Carey and Mr. Steuart Wilson, well-known song recitalists, gave a very artistic performance of classical and modern works before a large audience at Victoria Rooms on March 1. Another highly artistic evening was on March 4, at the same hall, when Mrs. Kennedy Fraser and Miss Patulla Kennedy Fraser gave an exquisite performance of the fascinating 'Folk-Songs of the Hebrides' collected by the former lady.

Signor Milani, one of the brilliant Continental school of violinists, gave a recital at Victoria Rooms on March 8, in which he showed great technical mastery in several difficult solos.

Kingswood Congregational Choir, numbering with orchestra about a hundred and sixty performers, gave a vigorous and highly creditable performance of 'Elijah' on March 10. Mr. George Riseley, who paid the Choir a visit, congratulated Mr. E. J. Bees upon the excellent singing that he had heard, and, referring with regret to the lack of instrumental concert facilities at Bristol, he foreshadowed an improvement in this direction next winter if he could procure sufficient support.

On March 13 Mr. Riseley directed a performance of 'Elijah' at Colston Hall which fully maintained the reputation of the Bristol Choral Society for work of a high standard. There must have been very nearly four thousand people in the hall, every seat being taken, a popular demonstration that may be regarded as a great tribute to the Society and to its conductor. Miss Carrie Tubbs, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown sang the solo music with fine intensity of feeling. The clean-cut precision and well-balanced tone of the choir were marked features of the performance. There was an excellent band led by Mr. Maney, of London.

CORNWALL

Male Choirs continue to flourish in Cornwall, and their value cannot be over-estimated. Concerts have been given by Stithians Male Choir (Mr. J. H. Bowden), on February 29, at St. Day, and on March 6 at Halwin; Germoe Male Choir (Mr. Pryor) on March 10; St. Ives Male Choir, on February 21, at Porthleven; Mabe Male Choir (the Rev. C. Daly Atkinson), on February 21, at Treverva ('A wet sheet,' 'In this hour,' 'We rock away,' 'The Beleguered,' 'Shepherd of Souls,' 'O peaceful night,' and 'Hallelujah Chorus'); St. Erth Male Choir, on February 23, at St. Erth; Luxulyan Male-Voice Quartet, on February 24, at Bugle; Gunnislake and District Male Choir (Mr. W. P. Leverton), on March 1, at Bodmin ('Comrades in Arms,' 'In absence,' 'As torrents in summer,' 'Echoes,' 'Soldier's Farewell,' and 'Give me thy heart'); Mousehole Male Choir (Mr. Fred Roach), on March 6, at Tredavoe; and Tincroft Male Choir (Mr. J. C. Uren), on March 6, at Greenbottom.

Truro People's Palace Male Choir gave its first concert since resuscitation on March 12, when the new conductor, Major A. W. Gill, secured excellent renderings of 'When evening's twilight' (Hatton), and Dudley Buck's cantata 'King Olaf's Christmas.' Penden Male Choir, formerly conducted by Mr. Tregurtha Williams, has been re-formed with Mr. Viol as conductor.

Of mixed choir performances must be mentioned the cantata 'The Light of Ages' by Calstock Wesleyan Choir on February 10, and the cantata 'The Day of Rest' by Constantine Wesley Choir. 'Messiah' was performed by Launceston Choral Society on February 12, when Mr. C. S. Parsonson, the conductor, completed twenty-five years' service. The choral singing was of a high standard, and a good orchestra was led by Mr. Alfred Serie. The principals were Miss Nellie Stephenson, Miss Joan Ashley, Mr. Aldrovan Maynard, and Mr. A. E. Old.

Loce Choral Society, revived on February 12, sang Stanford's 'The Revenge,' and Gade's 'Erl King's Daughter,' conducted by the Rev. E. A. Saunders. Miss Florence Woodland led the orchestra, and the principal vocalists were Miss Samina Farish, Miss Phyllis Chadney, and Mr. S. J. Bishop. The choir numbered fifty voices, and in attack, light and shade, and finish, the performance was all that could be desired.

Miss Maria Yelland, contralto, gave a concert at St. Austell on February 12, assisted by Miss Harriet Solly, Miss Gertrude Tomalin (elocutionist), and Mr. Joseph Farrington.

Redruth Operatic Society, on March 2-4, gave three performances of 'The Pirates of Penzance,' conducted by Mr. H. Dennis, who also led the orchestra.

COVENTRY AND DISTRICT

The range of concerts given at Coventry during the past six weeks has been typical of the wide field over which the present-day musical activities of the city extend. Performances by local organizations have been particularly numerous, and the vital need of a Town Hall or similar building in which such concerts could be given has been again emphasised.

On February 15 Miss Phyllis Lett paid another visit to the Opera House, and was capably supported by Mr. Edward Isaacs, a pianist of assured ability who made his first appearance locally, and Mr. Douglas Marshall (vocalist). Mr. Marshall, whose choice of songs was unusual, is to be commended upon prefacing the singing of both groups by interesting explanatory remarks.

The following Sunday (February 22) was marked by the appearance of the Portuguese tenor, M. José de Moraes.

For the week commencing February 23 the Coventry Amateur Operatic Society occupied the boards of the Empire Theatre with an excellent presentation of 'The Gondoliers' (Sullivan). Some fine singing was heard from the soloists, and the chorus, which was large, proved very efficient. This year's production added yet another success to a long list of predecessors.

Miss Rosa Dallow (vocalist) was the principal soloist at the Opera House Sunday Concert on February 29.

On March 3, at the Baths Assembly Hall, came the first post-war concert of the Coventry Orchestral Society, happily revived after enforced inactivity since the season of 1915-16. Mr. Herbert R. Clarke, released from military service, again occupied the conductor's desk. The principal feature of the programme was Tchaikovsky's fifth Symphony, of which the second and fourth movements were given. The 'Leonora' Overture (No. 3) also received a fine interpretation, and other items included Bizet's Suite, 'L'Arlesienne.' The vocalist was Mr. Aubrey Millward.

The following evening, March 4, was the occasion of the third and last concert this season of the Coventry Chamber Music Society. The event took place in St. Mary's Hall, and the programme included Quartets by Schubert (Op. 29, No. 13) and Beethoven (Op. 59, No. 1), and Percy Grainger's 'Molly on the Shore.' The Arthur Hytch String Quartet, which had appeared with success at a previous concert of the Society this winter, once more provided the instrumental music. Miss Alice Vaughan sang 'Fare thee well,' 'Convalescent's Ode to Hope' (Hugo Wolf), 'Elaine's Song,' and 'Tears, idle tears' (F. C. Nicholls).

The Armstrong-Siddeley Orchestra, conducted by Mr. Mathew Stevenson, gave the fifth concert of its season at Parkside on March 6. The programme included the '1812' Overture, Moussorgsky's 'Gopak,' Percy Grainger's 'County Derry Tune,' and the Nocturne from 'A Midsummer Night's Dream.' Major Vernon Brown sang the Prologue to 'Pagliacci,' and two songs by Vaughan Williams.

Miss Sibyl Cropper made her first appearance at the Opera House on March 7.

The Coventry Choral Society, under the leadership of Mr. John Potter, is to be congratulated upon affording the local musical public opportunities for hearing works by local composers. Last year at its mid-Lent concert in Coventry Cathedral the Society gave a sacred cantata, 'The Temptation,' by Mr. F. W. Humberstone (of Coventry). This time (March 8) its selection was a setting of the

Stabat Mater by Mr. Frederick Rollason, a Warwickshire musician. Mr. Rollason's comparatively simple score contains effective passages, and light and shade are well contrasted throughout the work. The Society gave a very creditable performance, and good work was secured from the soloists—Mrs. Biddle, Mrs. Burlingham, Mr. L. Moore, and Mr. E. A. Smith. The Cathedral organist, Mr. Walter Hoyle, provided the accompaniments.

Two works previously unheard at Coventry were given by the Coventry Philharmonic Society at its concert in the Empire Theatre on March 9, viz., 'A Tale of Old Japan' (Coleridge-Taylor), and 'The Wedding of Shon Maclean' (Hubert Bath). Mr. Charles Matthews conducted an excellent performance. The choir showed marked improvement in the matter of *forte* attack. The Oriental atmosphere of the Japanese love-tragedy and the pulsating energy of the heather-hills were well contrasted both by the choir, who sang throughout with sympathy and understanding, and the soloists, Miss Elsie Suddaby, Miss Elsie Chambers, Mr. Frank Webster, and Mr. George Baker. The orchestra played the 'Di Ballo' and 'Fingal's Cave' Overtures.

Mr. S. J. Wisdom, the conductor of the Armstrong-Siddeley Male-Voice Choir, showed happy foresight in arranging a programme that was interesting but not too long, when the third concert of the season took place in the Baths Assembly Hall on March 10. The principal items included 'The Sailors' Chorus' (Parry), 'King of Worlds' (Dard-Janin), 'The Mulligan Musketeers' (Atkinson), 'Down among the Dead Men' (arranged by Bantock), and 'Crossing the Plain' (Price). The soloists were Mr. Charles Morley and Mr. Walter Sault. The latter gave a dramatic reading of 'The Erl-King' (Schubert).

Miss Alice McGowan's students' concert took place in St. Mary's Hall the same evening.

Signor Lenghi Cellini, the Italian tenor, created a most favourable impression upon his appearance at the Opera House on March 14.

The principal musical event of the month at Leamington has been the pianoforte recital by Miss Myra Hess at the Town Hall on March 4. This artist, who was received with enthusiasm, gave a notable interpretation of the Liszt Sonata in B flat minor.

DEVON

Sidmouth Choral and Orchestral Society has been re-formed, and will give 'Messiah' on April 8, conducted by Mr. J. A. Bellamy. Exeter Male Choir (Mr. W. J. Cotton) showed distinct progress on February 11 by its singing of 'Father of heroes' (Callcott), 'Soldier, rest' (O. King), 'Lass of Richmond Hill' (arranged by the conductor), 'Happiest land' (Hatton), 'Vintage song' (Mendelssohn), 'A Franklyn's Dog' (Mackenzie), 'Strike the lyre' (Cooke), and 'Down in a flowery vale' (Festa). St. Peter's Quartet (Plymouth) sang excellently on February 13, and Barnstaple Y.M.C.A. choir (Mr. A. Long) showed evidence of good training on February 23 in 'Martyrs of the Arena' (Rillé) and 'Give me thy Love' (H. J. Edwards).

Torrington Choral Society does good work in an isolated district, and on February 11 a hundred voices, supported by an orchestra led by Mr. W. Pickard, were conducted by Mr. F. J. Webber in an excellent programme. Newton Abbot Wesleyan Choir sang Nichol's cantata, 'Earth and Heaven,' on February 17, conducted by Mr. Coleridge White.

Massed choirs at Barnstaple on February 23 sang very finely, under the direction of Mr. Sydney Harper, in selections from 'Hymn of Praise,' 'Elijah,' and 'The Rose Maiden.' Plymouth Ladies' Choir (Mr. Percy E. Butchers) showed real musical progress on March 10 in Lahee's cantata, 'The Sleeping Beauty,' and in part-songs by Ethel Boyce and Elgar. Assistance was given in the programme by Miss E. White, Miss May Keene, Mr. Peter Dawson (vocalists), and Mr. Egerton Tidmarsh (pianoforte).

The band of the R.M.L.I., Plymouth Division, has again been selected to escort H.R.H. The Prince of Wales on his travels, and has given farewell concerts at Torquay (February 12-16) and Plymouth (February 25), conducted

by Mr. P. S. G. O'Donnell. On the latter occasion the band was heard in Howard Carr's Sketches for Orchestra, memorialising 'Three Heroes,' and Handel's first Concerto, with Dr. Harold Lake at the organ.

Dr. Markham Lee gave a lecture-recital at Exeter on February 28 of music by Roger Quilter, Elgar, Coleridge-Taylor, Walford Davies, Ralford Gardiner, Percy Grainger, and by himself. Miss Phyllis Smith (violin) and some vocalists assisted. The only other chamber music event of the month was given by Mr. Harold Rhodes, Miss Marjorie Hayward, and Miss Maud Arnold at Torquay on March 3. A Trio by Arensky, a Phantasie in C minor by Frank Bridge, and Tchaikovsky's Pianoforte Trio were given, also solos by each artist.

In a tour of Devon, directed by Mr. Philip Ashbrooke, a party visited Plymouth, Torquay, and Barnstaple in the week beginning March 7. The artists were Madame Adelina Delines and Mr. Robert Radford (vocalists), Mr. Vivian Langrish (pianoforte), and Miss Katie Goldsmith (violin).

Exeter Amateur Operatic Society, conducted by Mr. Allan Allen, made great success with eight performances of 'Tom Jones' during the week beginning February 14; also during the same week Exmouth Operatic Society gave good performances of 'The Gondoliers.'

DUBLIN

Dr. G. H. F. Hewson, who has been organist of Armagh Cathedral since October, 1916, and who had formerly been assistant-organist at St. Patrick's Cathedral, Dublin, has been appointed organist of St. Patrick's Cathedral in succession to the late Dr. Charles Marchant. This appointment has given very great satisfaction in Dublin musical circles, where Dr. Hewson is well known.

At the conferring of degrees in the theatre of Trinity College, Dublin, on February 17, Mr. Arthur Knox Duff received the degree of Mus.Bac.

Mr. Quinlan is genuinely to be congratulated on having presented the Beecham Orchestra at the Theatre Royal on February 17. A packed and discriminating audience welcomed this magnificent combination under the baton of Mr. Albert Coates. The first part of the programme was devoted to Wagner selections—rather an *embarras de richesses*—the 'Siegfried Idyll' completely captivating the vast audience. In the second part a novelty was presented by Mr. Cyril Scott in the shape of two Passacaglias founded on Irish airs, 'The Famine Song' and 'The Poor Irish Boy' (the latter was taken down by Handel when in Dublin in 1742). These works were well received, albeit the contrapuntal devices were more clever than really melodic. A Scriabin item was a puzzle, although a Dublin newspaper classes this composer as 'the successor of Bach and Beethoven.' Miss Edna Thornton sang with much expression, and was well received in her selection from 'Rienzi.' Mr. Coates was accorded quite an ovation—a regular *cad mile failte*.

Miss Rhoda Coghill's pianoforte recital at the Aberdeen Hall, on February 23, was well attended, and gave unstinted pleasure to those who have watched the career of this gifted young pianist since her appearance as a child-prodigy. Miss Jean Nolan contributed songs.

The last Quinlan Concert of the season took place at the Theatre Royal on February 27, with Misses Caroline Hatchard and Astra Desmond, Messrs. Lenghi Cellini and Peter Dawson, and Madame Renée Chemet. Among the vocalists Miss Desmond charmed all by her unaffected singing of Sir John Stevenson's 'Oft in the stilly night' (which he palmed off on the public as a 'Scotch air'), while Mr. Peter Dawson charmed equally by his interpretation of 'Drink to me only with thine eyes.' Madame Chemet was, however, the bright particular star of the occasion, proving herself an incomparable violinist, especially in her Sarasate selection. The audience fairly revelled in the Quartet from 'Rigoletto,' and the Trio from 'Faust.' Mr. Harold Craxton was an admirable accompanist.

Dr. George H. P. Hewson (the new organist of St. Patrick's Cathedral), and Mr. B. Warburton Rooke, have been appointed professors of the organ in the Royal Irish Academy of Music.

The O'Mara Opera Company concluded a month's successful season at the Gaiety Theatre on March 6; the three most attractive operas were 'Lohengrin,' 'Tannhäuser,' and 'Madame Butterfly.' As conductors, Mr. R. J. Forbes and Mr. W. Hecker were most efficient.

Dr. R. R. Terry gave an interesting lecture in the Theatre of the Royal Dublin Society on March 3, speaking on a subject in which he is particularly well-versed, 'The Medieval Mind in Music.' His illustrations on the pianoforte were very happy, and he had the advantage of a select choir, under the direction of Miss Culwick, for some quaint items of pre-Reformation days.

A Dublin music shop announces the arrival of a large first consignment of violins, bows, &c., 'direct from the famous firm of Messrs. C. G. Gteir & Sohn, Marknenkirchen, Saxony, the home of the violin-making industry.'

On March 14 began the seven-hundredth anniversary celebrations of St. Patrick's Cathedral, as it was on St. Patrick's Day of the year 1220 that this famous Irish Church was given the status of a Cathedral by Archbishop de Londres. Although Christ Church is the older Cathedral, yet, in 1300, both Cathedrals were regarded as metropolitan, and ever since, Dublin has boasted of two official Cathedrals. The celebrations continued during the week, and the ever-popular 'Breastplate of St. Patrick' was sung on March 17.

Miss Petite O'Hara gave a violin recital at the Gaiety Theatre on March 18, when she played Elgar's beautiful Violin Sonata, also Tartini's Variations, and selections from the modern school, including Debussy. Mr. John Coates was the vocalist, and Miss Annie Lord and Mrs. J. F. Larchet were at the pianoforte. Miss O'Hara's playing was a sheer delight, while Mr. Coates added to his already high reputation.

EDINBURGH

On February 16, at Paterson's Orchestral Concerts, Miss Jelly D'Aranyi was solo violinist in Beethoven's Concerto. The work had not been heard here for many years, and nothing but praise is due to the soloist for her clear and individual reading. The remainder of the programme was on popular lines.

The concluding concert of this series, on February 23, was entirely orchestral, and perhaps the most perfect of the Paterson season. Mr. Landon Ronald gave an excellently balanced reading of Tchaikovsky's sixth Symphony. The second half of the programme contained the 'Flying Dutchman' Overture, the Good Friday music from 'Parsifal,' the 'Siegfried Idyll,' and Introduction, Dance of Apprentices, and Procession of the Masters from 'Die Meistersinger,' all of which received excellent treatment.

The Reid Orchestral Concert on February 21 revealed an interesting programme. Bantock's 'Hebridean' Symphony was performed for the first time at Edinburgh. Miss Patricia Kennedy Fraser sang a group of Hebridean songs which introduced not only the melodies that form the themes of the Symphony, but created the right atmosphere for appreciating the same. They were sung as an introduction to the Symphony. The idea is recommended to other conductors.

Marlene Guilhermina Sugya played with the orchestra Dvorák's B minor Violoncello Concerto at the same concert, and needless to say left nothing to be desired in technique or interpretation.

On February 28, at the same series of concerts, the Bantock Symphony was repeated, and M. Fleury, flautist, was soloist in two seldom-heard works—the third Sonata in D major for flute and figured-bass accompanied on the harp, by General Reid (the founder of the Reid Chair of Music), and the G major Flute Concerto by Mozart. Beethoven's 'Leonora' Overture No. 2 opened the concert, and the 'Leonora' No. 3 formed the concluding number. It is a question if any other audience in the country has had an opportunity for comparing these two Overtures at the same concert. As a solo, M. Fleury contributed 'La Flûte de Pan,' by Debussy.

We have before referred in these notes to Prof. Tovey's enterprise in compiling programmes, and in every case his selection of pieces and his schemes of arrangement have been amply justified by the results.

On March 4 the Reid Orchestra gave an 'invitation' concert, when the programme consisted of Bantock's 'Sappho,' Rimsky-Korsakov's 'Conte-Feerie,' Op. 29, Haydn's hundredth Symphony, and Mendelssohn's Scherzo in G minor.

At the International Celebrity Concert on February 14 the following artists appeared: Madame Clara Butt, Mr. Kennerley Rumford, Miss Rosina Buckman, M. Melsa, and Miss Adela Verne. Miss Grace Torrens was the accompanist.

Mr. Leonard Borwick gave a pianoforte recital on February 21. His programme, in addition to Brahms's F minor Sonata, included selections from Scarlatti, Handel, Leo, Couperin, Graun, Palmgren, Debussy, Ravel, and Liszt.

A new Choral Society, under the baton of Mr. A. M'Pherson, gave its first recital on February 17. The chief item was Coleridge-Taylor's 'Death of Minnehaha.' The choir is a well-balanced organization, and presented a very satisfactory reading of the work. Miss Marie Thomson, Miss Chrissie Macfarlane, and Mr. Gordon Brown were the soloists.

Miss Marion Richardson, one of our prominent teachers of singing, gave an excellent recital of vocal music on February 18. She drew upon a wide range of composers, from Purcell to Landon Ronald and Hamilton Harty on the British side, and Mozart, Schubert, Brahms, and Puccini on the classic and operatic side.

On March 1, the Royal Choral Union gave a fine interpretation of Elgar's 'Scenes from the Saga of King Olaf.' Mr. Greenhouse Allt is to be congratulated on the steady advance that the Union is making in tone and articulation. The male section of the choir is not yet back to pre-war standard, but from all points of view 'a fine interpretation' is not too laudatory. The solo parts were in the hands of Madame Nicholls, Mr. Blamey, and Mr. D. Brazell.

GLASGOW

The Choral Union gave Saint-Saëns's 'Samson and Delilah' at the thirteenth Classical Concert on February 17. A successful performance has to be recorded, but one naturally wonders why the committee select for performance works written for and so definitely connected with the stage—Bantock's 'Pan' was another instance this season—when there are so many fine choral works available and suitable for bodies like the Choral Union. The soloists—Madame Doris Woodall and Messrs. Frederic Blamey and Robert Watson—sang their parts admirably, the last-named (a local singer who took the baritone parts at short notice) deserving a special word of praise. The accompaniments were played by the Scottish Orchestra, and Mr. Warren T. Clemens conducted with commendable judgment and skill. The last of the Classical Concerts, on February 24, was one of the most enjoyable of the series. No finer reading of the Prelude and Liebestod from 'Tristan and Isolde' has ever been given here, and on this Mr. Landon Ronald is to be congratulated. Mr. Albert Sammons as solo violinist collaborated in Max Bruch's Violin Concerto in G minor, and the programme included the 'Euryanthe' Overture, and pieces by Mendelssohn and Coleridge-Taylor. The Choral and Orchestral Union's season just ended has been very successful in some respects, notably in the crowded audiences that have been the rule at the Saturday Popular Orchestral Concerts, but the many deviations from the programme-prospectus and a somewhat unfortunate method of taking the plebiscite vote for the last Saturday Concert evoked some adverse criticism.

The smaller musical organizations are now bringing forward the results of their winter's work, and of these the William Morris Choir must first be noticed. The personnel of this choir is quite ordinary, but in the hands of a very competent conductor (Mr. William Robertson) presentations of exacting choral music on the competitive festival standard are readily secured. At the annual concert of the choir on March 11 a large number of attractive part-songs were sung by the Children's Choir, the Male-Voice and Female-Voice Choirs, and the Mixed-Voice Choir. Some groups of pianoforte solos were played by Miss Hilda Saxe.

Hamilton Choral Society, under the experienced direction of Mr. T. S. Drummond, gave two successful concerts on March 10 and 11, presenting an all-British programme which included pieces by Parry, Elgar, Macfarren, and Percy E. Fletcher. The accompaniments were played by Mr. Horace Fellowes's string orchestra, ably supplemented by Mr. Percy Gordon at the organ and Miss E. M. Somerville at the pianoforte. Miss Flora Woodman was the solo vocalist. The annual concert of the Glasgow University Choral Society, conducted by Mr. A. M. Henderson, took place on March 15. The choral numbers in the programme were well within the choristers' powers, and were sung with good effect. Groups of songs, beautifully interpreted by Miss Helen Henschel, and pianoforte solos by Mr. Henderson, completed an enjoyable evening's music. Mr. R. L. Reid's Music Classes at the Young Men's Christian Association (in abeyance during the war) brought their session to a close by a performance of 'Messiah' on March 15. The solo music was given by local singers, and Mr. W. J. Clapperton played the organ accompaniments. On the same evening a vocal recital was given by Miss Denne Parker, who sang most artistically a large number of songs representative of different periods. The Royal Carl Rosa Opera Company is fulfilling a two months' engagement at the Theatre Royal, playing its repertory to large audiences.

HASTINGS

On Shrove Tuesday we heard some superb playing from Mr. John Dunn, when he was associated with Mr. Julian Clifford in a striking exposition of Tchaikovsky's Violin Concerto. The same concert introduced Rimsky-Korsakov's astonishing Capriccio Espagnol. A few days later Miss Fanny Davies appeared. She was inimitable in the 'Emperor' Concerto, and in some solos by Schumann and Brahms, bringing forward also a captivating Allegretto by Josef Suk. Mr. Albert Sammons played Max Bruch's well-worn Violin Concerto on February 28, when we were sorry to hear such fine playing marred by a newly-acquired vibrato. All else was as perfect as ever, and the Max Bruch lived again in his hands.

Besides Mr. Clifford's highly-finished readings of the 'Pastoral' Symphony and Tchaikovsky in E minor at the symphony concerts, he has awakened intense interest in Rimsky-Korsakov by a truly-inspired performance of the 'Scheherazade,' while Glazounov's 'Une Fête Slav' and 'Moyen Age' evoked unbounded admiration. Elgar's 'Enigma Variations,' too, were singularly well-played. List's 'Danse Macabre,' for pianoforte and orchestra, found a gifted exponent in Miss Maud Agnes Winter. Liapounov's Rhapsody, for the same combination, found in the hands of Mr. William Lindsay an executant who was perhaps a little over-conscientious. Miss Rita Neve introduced Holbrooke's 'Gwyn-ap-Nudd' for pianoforte and orchestra; but all her dashing delivery failed to make the work really enjoyable. Mendelssohn's Violin Concerto demands rather more fastidious playing than it received at the hands of Mr. Ernest Whitfield; though, with more experience, his big tone ought to win him a place among violinists.

The numerous schools here evinced their keenness for Mr. Clifford's orchestral propaganda when he gave a lecture on 'The Orchestra' with illustrations by his own players. Subsequently many excellent essays poured in as a result of the educational value of a municipal orchestra. An amateur body of players, conducted by Mr. Julian Clifford, jun., performed a Haydn Symphony and other things to the credit of themselves and their conductor on March 9.

Stainer's 'Crucifixion' is being heard at nearly every church, the best presentations so far being at Christ Church and St. John's. Interesting recitals have been given at Christ Church by Mr. Allan Biggs and Dr. Speer.

LEEDS

The most delightful concert Leeds has enjoyed during this busy season has been, beyond a doubt, provided by the visit of the Beecham Orchestra, under Mr. Albert Coates, at the last of the Quinlan Concerts, on February 20. It is not often that we have the chance of hearing a first-rate

orchestra in a thoroughly rehearsed programme and under a conductor who is so fine an artist as Mr. Coates. He gave a masterly and entirely sympathetic reading of Brahms's first Symphony, in which he made every point tell, yet without the least over-emphasis. He is not one of those conductors who search for effects for their own sake; his effects are there, but they come as a means of expression, and one feels with him that he is not a mere virtuoso, but an interpreter. In Stravinsky's 'L'Oiseau de Feu' Suite, we had an opportunity of realising what Mr. Coates can do with the most advanced type of music, and here again he was completely successful. Madame Renée Chemet, in Lalo's 'Symphonie Espagnole,' confirmed the impression that she is a worthy successor to Sarasate, and Mr. Peter Dawson was a somewhat unnecessary, but quite satisfactory, vocalist. The Leeds Philharmonic Society has, in this its Jubilee season, been unusually active. On February 18 it gave, under Dr. Bairstow, a vivacious performance of Berlioz's 'Faust,' in which the big choruses—notably 'Faust's Dream'—were very finely sung, and Miss Rosina Buckman, Mr. John Coates, and Mr. Herbert Brown were all very happy in their respective characters. Mr. Samuel Mann making the most of Brander's ungrateful part. On March 6 the Society gave a concert, the bulk of which was devoted to Wagner—a lengthy extract from Act 3 of 'Meistersinger,' and shorter pieces from 'Lohengrin,' 'Die Walküre,' and 'Parsifal.' The 'Meistersinger' selection showed how ill-fitted a large chorus is for such a task, and without the action the humour of the drama missed fire, although the various solo parts were ably sustained by Messrs. Alfred Heather, Frederic Austin, Plunket Greene, and Samuel Mann. One of the most enjoyable things in the programme was James Dear's cycle of 'Songs of the Open Air,' which, though they may owe something to Stanford, are most delightful and effective pieces, full of swing and well-contrasted. Mr. Plunket Greene was at his best in these, and infused great vitality into his reading. On March 17 the Society gave a purely orchestral concert, at which Mr. Albert Coates conducted the Hallé Orchestra in a programme that included Scriabin's third Symphony, 'The Divine Poem,' and a couple of Wagner pieces, while Madame Suggia was heard in violoncello concertos by Lalo and Saint-Saëns, making a remarkable success by her distinguished artistic personality.

The last two of the Saturday orchestral concerts—which are doing such a great work for music at Leeds, and have attracted audiences that have crowded every part of the Town Hall—have to be recorded. On February 28 Schubert's great Symphony in C—No. 9, according to the usual reckoning, No. 10 if the late Sir George Grove's surmise ever materialises—met with a revival that was timely, for it had not been heard at Leeds since the 1907 Festival. Mr. Hamilton Harty, under whom the efficiency of the Leeds Orchestra has advanced materially during the past season, gave a capital performance, full of the right rhythmical energy, and only wanting more string tone to be quite satisfactory. Miss Kathleen Moorhouse, a very artistic young violoncellist, played Tchaikovsky's 'Variations on a Roccoco Theme,' and Miss Elsie Suddaby was an equally artistic vocalist. On March 13, at the eighth and last concert, Miss Fanny Davies gave us a pure delight in Mozart's Pianoforte Concerto in A (Köchel, No. 488), in which we have Mozart at his best, and in his highly sympathetic interpretation we had Miss Davies at her best. Another feature of the programme was to have been Mr. Hamilton Harty's Violin Concerto, but the parts were lost in transmission, and Miss Bessie Rawlins had to fall back on Tchaikovsky's Concerto, of which she gave a brilliant performance. The recitals which are so pleasant a feature of Leeds University life have been continued. On February 17 Miss Isobel Purdon and Miss Kathleen Frise Smith played violin sonatas by César Franck and John Ireland (the slow movement only from the work in A minor); on March 2 Miss May Summers introduced Schumann's 'Études Symphoniques'; but the most interesting event was the recital—or demonstration, as it might be called—given by Mr. Edward Mitchell on February 25 of Scriabin's music, when he played with rare insight a series of his pieces in chronological order, from the early Preludes in the manner of Chopin to the

highly individualised 'Poème Nocturne' and the strongly contrasted 'Vers la Flamme.' Finally, on March 17, M. Vladimir Rosing gave one of his remarkably individual vocal recitals. On February 23 the Ghent Quartet gave a concert at which some unusual chamber music with flute was included, along with a Mozart String Quartet. On March 1 Miss Doris Grover gave a recital of songs at the pianoforte, with Mr. Alex. Cohen as violinist; and on March 6 a recital by Mr. H. P. Richardson, on the fine organ in St. Chad's Church, was given on behalf of the local 'Music in War-time' scheme, which up till now has provided over fourteen hundred concerts for soldiers in Yorkshire centres.

At Wakefield the Choral Society, on March 3, gave Coleridge-Taylor's 'Bon-Bon Suite,' pleasing if undistinguished music, which would have had more effect had it been interpreted in a rather more playful vein. Mr. Charles Knowles was the soloist, and Mr. H. H. Pickard conducted. On February 13 the last of the chamber concerts, the organization of which has been a labour of love for Miss Clarkson for over thirty years, took place, Miss Marjorie Sothan being the pianist and Miss Dorothy Silk the vocalist. The York Musical Society, under Dr. Bairstow, gave Elgar's 'King Olaf' on March 17.

LIVERPOOL AND DISTRICT

The seventh Philharmonic Concert, on February 24, was conducted by Mr. Geoffrey Toye, whose programme opened with the 'Leonora' Overture No. 3, and closed with a well-tried popular favourite in Ralford Gardiner's 'Shepherd Fennel's Dance.' For Sibelius's 'En Saga' Mr. Toye secured without undue demonstration a highly effective performance of the complex score; not only did he realise the din and tumult of the battle-music, but sensed the ghostly atmosphere of the deserted hall. The work is a powerful example of programme-music, which stamps its composer as an original force whose 'Finlandia' at least is a national asset.

Miss Isolda Menges chose as her chief solo the Violin Concerto in D minor, No. 2, by Max Bruch, a work of which it may be said that it is orchestral music firstly and virtuoso music secondly. Its mood is ponderous, an impression of heaviness being given at the outset in the opening symphonic *Adagio*. In the Concerto there is far more of constructive skill and clever orchestration than inspiration, but at least the opportunity was given to Miss Menges for displaying her astonishing skill as an executant and deep feeling as an interpreter. Her Bach-playing in a familiar Prelude and Gavotte in E was less notable. We have heard lesser players come nearer to the Bach spirit. It was in the tender feeling of a MS. 'Samoa lullaby' that Miss Menges made the irresistible appeal of a great artist. In Ernest Bryson's impressive short choral work 'The Stranger' it proved singularly advantageous that the baritone solo was transferred to a contralto and sung by Miss Astra Desmond. This second performance of Mr. Bryson's highly imaginative work deepened favourable impressions already made of the music. The composer seems admirably to have caught the spirit of the poem in which Miss Baines has been inspired by Watts's picture 'Love and Death.' The choral part, in its modern elusive harmonies, is not easy to sing, but affords one or two forceful passages which came out well. Miss Desmond was recalled for her splendid singing, and was also heard in an attractive vocal 'Nocturne' by T. R. Heath, suggestively scored for flute, harp, horn, and strings.

The Philharmonic Society's choir and orchestra gave a striking performance of Dr. R. Vaughan Williams's great work, 'A Sea Symphony,' at the Society's eighth concert on March 2. For so much perfection the chief credit is due to Sir Henry Wood, whose interest in the production impelled him to make several special journeys to Liverpool to hold exacting rehearsals that were entered upon *con amore* by the choir, and resulted in one of the finest first performances of a big work in the organization's long record. From first to last the chorists sang extraordinarily well. It was a triumphant march over a pathway strewn with choral difficulties demanding of the voices that they comport themselves as orchestral instruments. The Philharmonic band played magnificently, and amply

vindicated its reputation; but it is the choir's performance which compels chief and cordial recognition.

Dr. Vaughan Williams is evidently an admirer of Walt Whitman, who, however, as R. L. Stevenson said, was neither a Milton nor a Shakespeare. But what the rugged American poet had to say is another affair from how he said it, and considered not as verse or even prose, but as speech, a great deal of the text that Dr. Williams has chosen is full of strange and admirable merit. And it is the evident sincerity of the composer's appreciation of the fine thoughts—often uncouth and gaunt in expression—found in 'Sea Drift' and 'Passage to India,' that led him to base his tremendous musical edifice upon the subject of the Sea. In his sequence of four symphonic movements Dr. Williams shows extraordinary ability in finding musical expression for Whitman's oracular utterances. His music is ablaze with their spirit. He reproduces their 'fine processional movement' with vivid touch, and whether in depicting the sea itself, or the steamers coming and going, the sea-captains, the mates, and all intrepid sailors, or the beach alone at night, or the waves of the ocean as depicted in the *Scherzo*, or, in the *Finale*, the transcendent speculations of the soul bound for the unknown sea, the entire setting takes an unexampled place in modern English music. America has produced a Walt Whitman—she has yet to produce a Vaughan Williams. His music is quite remarkable in the sustained strength of its individual manner and strenuous, even overpowering realism. His climaxes are constructively great and imposing, so that the quieter passages come with all the more relief, as, for example the suggestion of stillness and immensity in the orchestral ending to the second movement, and the tranquil and almost sacred atmosphere of the closing pages. To melody in its ordinary acceptance the composer makes no obvious concessions, and yet there are some fine themes, noticeably that of the fugal episode, 'Token of all brave captains,' which is so masterly and outstanding in the series of choral declamations. The performance made a deep effect, especially on those who could recall first impressions at the Leeds Festival of 1910.

Fully adequate vocal principals were found in Miss Carrie Tubb and Mr. Herbert Heyner. The remainder of the programme was devoted to Wagner in 'Wotan's Farewell' and 'Fire Spell' (solo, Mr. Horace Stevens), Kundry's Aria, 'Heart-Sorrow' (Miss Carrie Tubb), and 'O Star of Eve' (Mr. Herbert Heyner).

Sir Henry Wood received a greeting of especially hearty significance, for it was remembered that his fiftieth birthday fell on March 3, the day following the concert. At no other place are our redoubtable English musicians and great conductors more welcome than at Liverpool.

Miss Vivien Hughes gave a violin recital in Crane Hall on February 21, which revealed her as a player of considerable executive ability and taste. In her performance of Grieg's C minor Sonata and Mozart's Concerto in D major (with its three cadenzas), she was perhaps chiefly concerned with technical difficulties that she cleverly surmounted, but without displaying especial impulses of tenderness or passion. Her intonation is generally extremely accurate; there were few deviations, and when she adds a singing quality to her resolute tone she will further improve her present position as a player of high attainments and promise, who does credit to her training as a pupil of Auer. Miss Hughes had the advantage of sympathetic pianoforte accompaniments played by Mr. Walter Britton.

The performance given by the British Symphony Orchestra, conducted by Mr. Raymond Rôze at the Philharmonic Hall on February 21, afforded quite sufficient testimony, if such were needed, to the unsurpassable quality of our native orchestral players. In this particular instance the combination led by Mr. Barry Squire is a very fine one, comprising powerful strings, smooth and liquid wood-wind, rich and sonorous brass, with resounding drums. But it is possible to take serious exception to the programme. Glinka, Wagner, Tchaikovsky ('Romeo and Juliet'), and Borodin ('Prince Igor's' dances), were all represented, but not one British composer was played. Elgar's Overture, 'Cockaigne,' had been announced, but unfortunately the band parts had miscarried. And it made one regret that such a commanding artist as Miss Dora Gibson should have confined her attention to vocal items by Verdi and Puccini

—which, he it said, she sang splendidly. Mr. Raymond Rôze made a favourable impression as a conductor *au courant* with the music, and well in touch with its performers.

Elgar's 'King Olaf' was a rather ambitious choice for the Post Office Choral Society to sing on March 10, conducted by Mr. Arthur Davies. The performance, however, reflected credit on the choral material, and on the Service from which it is drawn. The vocal soloists were Miss Mabel James, who made a favourable impression, Mr. Barrington Hooper, and Mr. Edward Dykes. The orchestra was led by Mr. Alfred Ross.

Concerts at Rushworth Hall have included a pianoforte recital on February 26 by Mr. Frank Merrick, an admirable player, especially well heard in Chopin's B minor Sonata, and in his own paraphrase on a Somersetshire folk-song, 'Hares on the Mountains'; also the trio recital on February 28, given by Miss Emily Giles (pianoforte), Mr. G. V. Roche (violin), and Mr. E. A. Wright (cello). The programme included an interesting performance of Elgar's Violin Sonata, Op. 82.

Mr. Frederick Dawson, at his recital at St. George's Hall on March 13, again displayed his masterly technique and mental illumination in a long programme which included the 'Waldstein' Sonata, Ireland's 'Island Spell,' Bridge's 'Fire-flies,' Scott's 'Paradise Birds,' and examples of Debussy and Ravel, the latter represented by 'Ondine,' 'Jeux d'Eau,' and a paraphrase of the 'Pavane pour une Infante défunte.' Fourteen composers were included in a scheme carried through with abounding skill and vitality.

Interest in the musical Wednesday afternoons at Crane Hall has been well sustained, and among the soloists that brilliant pianist Miss Una Truman played one of Dr. James Lyon's new Album pieces, 'Across the Moors.' Her sister, Miss Irene Brooke (formerly Truman), also played on March 3, and under her new name bids fair to increase the interest of her interpretations by reason of the sense of maturity added to her equipment. This was shown in some cleverly played items by Debussy, Rebikov, and Cyril Scott.

Mr. Gordon Stutely, well-known as Messrs. Rushworth & Dreaper's concert-agent, has been appointed conductor of the Southport Corporation Military Band at a salary of £200 for the season of nineteen or twenty weeks commencing in May. In Mr. Stutely the committee has made an excellent choice.

A huge audience attended the Welsh Choral Union's 'Elijah' on March 13, and was not disappointed—although, fine as was the singing and splendid in places, taken all round the performance was not surpassingly outstanding. The chain of essay and achievement was occasionally broken; it certainly was by the poor singing of the semi-chorus, but in the big choruses the torrent of vocal tone and responsive intelligence of the singers preserved the beauty and undimmed freshness of the glorious music. Mr. Lewys James's assumption of the Prophet's rôle was marked by strong personality, although departing from the conventional idea that the part, at any rate on the concert-platform, gives opportunity for dignity of style and vocal beauty of tone as well as vehemence. Greater restraint would have been acceptable in a reading at least remarkable for its unflagging spirit and vigour. Excellent principals were also found in Miss Eva Rich, Miss Astra Desmond, Miss Lilian Read, and Mr. Sidney Coltham. The orchestra was commensurate, but did not shine in a hurried performance of the overture. A line is due to the steady singing of the imported London boy, Leslie Sorensen, and nothing but high appreciation can be expressed of the admirable powers of suggestion and command which Mr. Hopkin Evans displayed as conductor.

MANCHESTER AND DISTRICT

Memories of the Beecham season which closed on February 26, the most successful ever given at Manchester, are tinged with regret that Lancashire will have no further opportunities for hearing this Company for another twelve months, the reason being that the Manchester Spring season and the Blackpool Summer visit have both been abandoned for this year. The genuine greatness of this season is more clearly discerned in retrospect. The years which brought to us 'Othello,' 'Boris,' or 'Ivan the Terrible' merited that description, but were not comparable

with the grandeur attained by the recent numerous and adequate productions of 'The Mastersingers' and 'Parsifal.'

Hearing 'Parsifal' for the third time during the final week only intensified views already expressed here. One marvels increasingly at Miss Ancrum's Kundry—how dramatically uncouth and sullen, almost demoniacal, in Act I; then her frantic defiance of Klingsor, and the subtlety of the temptation scene with Parsifal. And perhaps most wonderful of all, the pathos of the final Act, neither sung nor spoken—just eloquent gesture and facial expression. To find these four-fold qualities in an actress would be sufficiently great, but to find them uniquely developed in association with such exceptional lyrical gifts is one of those miracles that happen perhaps once every few generations. This performance showed how much an adequate presentation of the sacred drama is linked up with a Klingsor whose art is sufficiently drastic in its graphic force. If a satisfactory proof of this character is to be pulled, the etching-needle and acid of the actor's imagination must have bitten deep into the plate. Herbert Langley has this morbid quality. Another member of the Company who plays this rôle might almost be likened to a soft, mellow, mezzotint translation of the character, and then Kundry's tremendous defiance of Klingsor lost much of its power. Those dungeon shrieks, so perfect in their purely musical aspect, make one's blood run cold when Klingsor has strung up her mind to such an intolerable pitch of intensity that her entire being revolts in that shattering climax.

As an all-round conception of the part, I should prefer Walter Hyde's Parsifal to that of Mullings, although the latter's intellectuality would not be denied in the Kundry colloquy in the second Act and onwards to the end. If 'Parsifal' is again included next winter, I hope Manchester may have the privilege and responsibility of providing the chorus of Grail Knights; and if, further, we could command an orchestra of, say, a hundred players, the two defects of the production will have been cured. 'Parsifal' had a dozen performances, and naturally matured more rapidly than 'Mastersingers,' which was played only three or four times. The genius of this is not alien to Brit's interpretation, but many things point to the ripening process being a slower one than in the case of 'Parsifal.' Despite our stage limitations, Manchester may now reasonably hope soon to enjoy Wagner festivals in all essentials as great as Bayreuth.

Last month I foreshadowed the return next season to an approach to pre-war strength in the Hallé Orchestra. Mr. Brand Lane engages the band, and, ever a believer in getting his blow in first, he characteristically announces a force of a hundred for his two March Saturday concerts, although the mid-March programme scarcely calls for the greater numbers so much as did a Handel-Beethoven-Wagner programme on February 28. I think I am correct in stating that apart from 'Elijah' (at these concerts also) the Handel 'Zadok the Priest' coronation anthem on February 28 was the only choral item of any consequence heard so far this year in Central Manchester.

The conspicuous defect of this winter's musical schemes at Manchester has been the comparative dearth of good big-scale choral work (although Brahms's 'Song of Destiny' and Hamilton Harty's 'Mystic Trumpeter' are yet to be heard). In the smaller forms of choral art the Co-operative Wholesale Society's male choir, the Sale and District Mixed-Voice Choir (both conducted by Mr. Alfred Higson), and the Manchester and Stockport Vocal Societies (both conducted by Dr. T. Keighley), have all maintained their standard of comparative excellence if not of absolute perfection, in frequent performances during the winter.

The musical policy of the Co-operative Wholesale Society throughout South Lancashire appears to be of a definitely propagandist character. A packed Free Trade Hall, at their prices, cannot possibly meet much less exceed expenses. The Society's educational aims take precedence of commercial ones in the matter of high-class lectures and music. Its audiences too, are of quite a distinct type, and if only their guidance is controlled in a sane and enlightened manner this public—like the old Harrison and other promoters' ballad public of former days—should proceed naturally from such musical fare as is to-day provided (good of its sort) to an appreciation of orchestral work in its

simpler and later in its more complex forms. As an aid to such an end its educational committee might do much worse than institute in numerous areas series of lectures on composers, instruments, how to listen, and other similar points in intelligent appreciation.

The Parks Committee of the City Council, through its chairman, Mr. William Melland, adopts the following features in its Summer scheme: Band performances—Choral concerts—Music for children's dancing—Folk-dancing—Punch and Judy shows for the tiny tots. On account of expense noted military bands will not be engaged this year. £200 will be devoted to the choral concerts, and massed choirs will sing on four different occasions in the largest parks. We have at Manchester numerous rather dreary wastes, often railed round and known as 'open spaces': in the centre a low wooden platform. Last summer somebody conceived the idea of using a street piano-organ as an accompaniment to children's dancing (on hard earth, mind you). Twenty trials were made, the cost being £14. So satisfactorily was the experiment received that this year the Parks Committee shoulders the burden. May one suggest that for the hurdy-gurdy there be substituted a stentorian gramophone playing records of dance music by an orchestra or reed and wind band?

Mr. Landon Ronald, on March 11, brought us back to a solid programme of the Richter régime. Mr. Arthur Catterall in the Brahms Violin Concerto and in Novacek's 'Perpetuum Mobile' played with brilliance, virility, and great emotional power.

The Gentlemen's Concerts have provided chamber music or recitals throughout the season, and have lost £200 in the process. What would have happened had orchestral work been given may be imagined. Unless public support alters, this, our oldest musical Society, cannot continue. Owing to investment depreciation the funds now available are almost negligible; the old basis of a social musical function is no longer possible.

NEWCASTLE-ON-TYNE AND DISTRICT

The outstanding event of February was the impressive performance of Byrd's Mass for four voices, given in the Cathedral by the Newcastle and Gateshead Choral Union on February 11. The work was sung in the Lady Chapel behind the high altar, by which an ethereal effect was created that considerably heightened the intense devotional atmosphere of this sublime masterpiece. The fact that such a work had been written by an English composer must have opened the eyes of many who had hitherto been ignorant of the greatness of our 16th century Church music. The choir also gave a fine interpretation of Frank Bridge's 'Prayer,' with Mr. William Ellis at the organ, who, by his skilful suggestion of the salient features of the score, made up for the lack of orchestral accompaniment. The violoncello solos of Mr. Carl Fuchs, with organ accompaniment, were beautiful features in the programme, and comprised movements from Bach, Stradella, Schubert, Durante, and Elgar.

On February 14 the Beecham Orchestra, under the conductorship of Mr. Albert Coates, gave a welcome performance of Beethoven's seventh Symphony, which had not been heard here for many years. Other items were the Good Friday music from 'Parsifal,' Elgar's Introduction and Allegro for Strings, and the last movement of Rimsky-Korsakov's 'Scheherazade.' Miss Edna Thornton and Mr. Peter Dawson were the vocalists.

The Newcastle and District Church Musicians' Union, a new Society resulting from the amalgamation of the local centres of the Free Church Musicians' Union and the Organists' Association, held its first meeting on February 21, when Mr. George Dodds gave an interesting lecture on 'Modern British Songs.' There was a full and varied programme of illustrations, including examples from Granville Bantock, Frank Bridge, Gardiner, Farrar, Warlock, Scott, Whittaker, Vaughan Williams, Dale, Clulow, Ireland, and Weston-Nicholl, which were sung with much taste by the lecturer and Mrs. Dodds, with Mr. H. Y. Dodds as accompanist.

On Sunday, February 29, the Newcastle Philharmonic Orchestra, under the direction of Mr. E. L. Bainton, gave

a well-balanced performance of Glazounov's sixth Symphony. The remainder of the programme consisted of Balfour Gardiner's 'Overture to a Comedy' (first performance at Newcastle), the 'Peer Gynt' Suite (No. 1), the Hungarian March from Berlioz's 'Faust,' the Scherzo from 'A Midsummer Night's Dream,' and the Gavotte from Mozart's 'Idomeneo.' Miss Edith Scorer sang Elgar's 'Sea Pictures.'

On March 3 Messrs. Alex. Cohen and F. Anderson-Tyrer gave a violin and pianoforte recital, at which the novelty was Catoire's second Sonata (Op. 20). The programme was completed by the new Elgar Sonata, and that in A major of César Franck. All three works were well interpreted, though perhaps the violin was a little too insistent, and inclined to treat the pianoforte as a mere background.

Mr. Mark Hambourg visited the town on March 9, and gave a programme ranging from Bull to Malipiero. The outstanding features of the performance were the rollicking English humour which came out very strongly in the selections from Bull, Blow, Arne, and Grainger; and the wonderful verve in the player's interpretation of the 'Variations on a theme by Paganini' of Brahms. After all, Malipiero is no worse than Schönberg, and betrays the influence of the latter very markedly in places.

NOTTINGHAM AND DISTRICT

The Sacred Harmonic Society gave a concert-recital of Saint-Saëns's 'Samson and Delilah' on February 19. Local concert-goers were greatly pleased by Madame Kirkby-Lunn's reappearance at Nottingham after a too-long interval, and her interpretation of the part of Delilah was instinct with all the warmth and subtlety it demands. Mr. Maurice D'Oisly was an effective Samson, Mr. Steward Gardner's baritone was admirably displayed in the part of the High Priest, and Mr. Harold Beresford sang well as Abimelech. Local talent was represented by Mr. W. Downing, in solo and concerted work, and minor parts were filled by Mr. G. A. Allen and Mr. P. W. Pendleton. Under Mr. Allen Gill the choral numbers were finely given, exhibiting admirable balance, spirit, and precision.

The final International Celebrity Subscription Concert was held on February 23, when Madame Clara Butt, Miss Rosina Buckman, Miss Adela Verne, and M. Melsa attracted a crowded audience. These concerts have proved a great success, and we understand that arrangements are being made for their continuance next season.

Mr. William Turner's celebrated Girls' Prize Choir was as delightful as ever on February 29, when the invariably pure tone of the singers was heard to admirable advantage in all the numbers presented. The soloists included Miss Mabel Linwood, the Misses Grace and Miriam Allington, May Ward, Flora Webb, and Ida Woolley. The last of this season's Wilson Peck Subscription Concerts drew a very full house on March 3, when four Beecham Opera singers filled a delightful programme, Miss Agnes Nicholls, Mr. Frank Mullings, Mr. William Michael, and Mr. Norman Allin being responsible for the vocal items, and Mr. Jacques Van Lier contributing violoncello solos.

The Philharmonic Society concert on March 6 for the first time supplemented the choir by an orchestra of a hundred and twenty. Under Mr. William Turner's direction the choir sang with fine incisiveness in Stanford's 'The Revenge,' a choral fantasia on the 'Bohemian Girl,' 'Hail, bright abode' ('Tannhäuser'), and Granville Bantock's 'Eremer's lament for Cuchulain.' The principals were Miss Florence Mellors, Miss Lucy Jones, the Misses G. and M. Allington, and Mr. G. A. Quinton.

As already indicated, the Hallé Orchestra under Sir Henry Wood, on March 10, presented Beethoven's second Symphony, and as was to be expected gave a fine interpretation of the work. Other items were Weber's Overture to 'Der Freischütz,' the Prelude to Wagner's 'Flying Dutchman,' and some attractive modern works. These comprised 'A Shropshire Lad,' by the late Lieut. George Butterworth, Ravel's 'Pavane pour une Infante Défunte,' and Arensky's Variations on a Tchaikovsky theme. The band, together with Sir Henry Wood, were most enthusiastically received, and the concert brought the series to a triumphant conclusion for the present season.

The William Woolley Choral Society once more vindicated its high reputation when on March 11 this choir gave fine examples of unaccompanied part-singing in a setting of 'Mary Morrison,' by G. J. Bennett, Granville Bantock's 'They that go down to the sea in ships,' and Dudley Buck's 'Hymn to Music.' Solos were sung by Misses L. Sheraton and Ada Watson, and Messrs. E. Carnall and B. E. Aske.

Mr. Llewelyn Bevan secured a triumph in his pianoforte-lecture-recital at Loughborough on March 4. For an hour and a half he delighted a large audience by talk, play, and song, all concerned with Coleridge-Taylor's compositions. Mr. Bevan's illustrations included excerpts from the 'Petite Suite de Concert,' 'Forest Scenes,' 'African Suite,' and 'Valse Suite,' and as vocal examples 'Éléonore' and selections from 'Hiawatha.'

The Midland Federation of Competitive Choirs gave a performance at Ilkeston on March 6. The choirs assembled comprised Mansfield, Ilkeston, Kirkby, Sutton, and Annesley, the vocal principals being Miss Pansy Moore and Mr. J. H. Markham. Mr. J. Hancock presided at the organ.

The Derby Railway Servants' Orphanage forty-first annual concert was held on February 14. Mr. Norman Allin, who had been announced, was unable to appear, his place being taken by Mr. William Michael, and other contributors to a pleasing programme were Miss Hilda Dederich, a clever young pianist, Mr. Albert Sammons, Miss Flora Woodman, Miss Carmen Hill, and Mr. Hubert Eisdell. The children of the Orphanage sang two part-songs very charmingly under M. A. W. Wilford's direction.

The staff and students of Belmont School of Music and members of All Saints' Choir (Derby) gave an excellent concert on February 17 in the Temperance Hall, for the benefit of All Saints' Church funds. The British Symphony Orchestra visited Derby on February 18, and under Mr. Raymond Rôze gave an interesting and varied selection of work. Miss Dora Gibson's vocal numbers were appreciated. On March 5 the Derby Orchestral Society revived its suspended activities. Mr. F. Stanton's conductorship produced excellent results, and his handling of the band was excellent. Unfortunately Mr. Tom Burke was unable to fulfil his engagement, but the committee was fortunate in securing Miss Rosina Buckman and Mr. Maurice D'Oisly in his stead. Miss Adela Verne and M. Melsa completed a quartet of artists who could not fail to satisfy even the most critical audience. The Derby Orpheus Society's concert on March 10 taxed the capacities of the Temperance Hall to their limits. Under Dr. A. G. Claypole's clever management the unaccompanied choir of male voices gave a fine reading of 'Music all Powerful' (Walmisley), 'Must I then part' (F. Otto), 'How dear to me' (Pinsuti), 'Bold Turpin' (F. Bridge), and other items. Mr. Paul Beard contributed violin solos, and Miss Marjorie Claridge's singing evoked hearty applause.

We are requested to draw attention to the fact that the Leicester Chamber Concert Society has given a series of highly successful concerts during its season 1919-20, the dates being October 21, December 19, and February 17. Miss Grace Burrows, Mr. Frank Dyson, and Mr. Percy Jones were responsible for the programme on the last-named date, with Miss Constance Hardcastle as vocalist, Old English work was admirably presented in Purcell's 'Golden Sonata,' and Boyce's Sonata in A major. Miss Hardcastle's examples were drawn from both old and modern works, and added charm to an artistically satisfying evening.

The chief feature of Mr. Bernard Johnson's programme on March 7 was Beethoven's Symphony in D, given in a transcription for pianoforte duet and organ.

OXFORD

On Sunday, February 28, Brahms's 'Requiem' was given in the Sheldonian by the Bach Choir and Choral Society, under the able direction of the Professor of Music, Dr. Allen. The audience was very full and attentive to the music throughout. The choir is now a large one, and the infusion of the young fresh voices of the undergraduates has vastly improved its tone—indeed the keenness of the singers may be gauged when it is stated that the 'Requiem' was

prepared by Dr. Allen for performance in, roughly speaking, one term. Where the whole was excellent it seems invidious to mention any particular items, but we should be inclined to give the palm to the interpretation of the first chorus, and 'Behold all flesh is as the grass.' The soloists were Miss Ethel McLelland and Mr. John Huntingdon. Miss McLelland's artistic singing of 'Ye now are sorrowful' was indeed beautiful to listen to, while Mr. Huntingdon sang with the greatest care, and with excellent insight of the composer's demands. Miss Venables led the band with her customary distinction, and the Professor is to be heartily congratulated on the excellent performance.

SHEFFIELD AND DISTRICT

The last of the season's orchestral Promenade Concerts attracted a full audience, from which may be adduced a growing regard for orchestral music of good type. The resumption of these important concerts—interrupted by the war—is due to the initiative of a small committee whose faith in the musical judgment of the Sheffield public is at last being justified. In place of the usual symphony a group of selections from Wagner's works took pride of place in the programme. All were played with regard for the traditions of this fine Sheffield band, but especial brilliance and authority were revealed in the Prelude and Love-Death from 'Tristan and Isolde,' the Overture to 'The Mastersingers' and the 'Entrance of the Gods' (closing scene, 'The Rheingold'). Mr. J. A. Rodgers, who conducted, wrought some effective climaxes, while his instrumentalists were sympathetically responsive to his feeling for nuance in the more emotional passages, especially in the selection from 'Tristan.' The programme also included the 'Casse Noisette' Suite, 'Shepherd Fennel's Dance,' and Moszkowski's rarely-heard Pianoforte Concerto. In the last-named Miss Helen Guest played the solo with technical certitude, and in the changing moods demanded by Moszkowski's exuberant fancy. The Eva Rich Ladies' Choir sang with orchestra in works by Rimsky-Korsakov, Gustav Holst ('To Agni,' from the Rig-Veda), and Wagner, in which the singers added to their already favourable local reputation.

The Victoria Hall Choral Society performed Elgar's 'King Olaf' under its new conductor, Mr. A. S. Burrows, at one of the Victoria Hall Saturday popular concerts. Thoroughly reorganized, the choir now reveals a fair balance of parts, and a general bracing-up of technical and interpretative details. The chorists sang in spirited style, being seconded by a competent little orchestra and a satisfactory trio of soloists—Miss Sarah Crook, Mr. William Burrows, and Mr. Stanley Beckett.

The Barnsley St. Cecilia Choral Society is also experiencing the stimulating influence of a new conductor, Mr. J. F. Staton secured some striking choral results in Coleridge-Taylor's 'A Tale of Old Japan,' and there is promise that this old-established Yorkshire choir will resume its former high place. The soloists were Miss Lilian Dillingham, Miss Hilila Cragg-Jones, Mr. A. M. Giddins, and Mr. James Mason.

At the Foxon Five o'Clock Concerts a couple of gifted young musicians, Mr. John E. Bingham (violin) and Mr. Stanley Kaye (pianoforte), collaborated in a nicely poised performance of César Franck's duet Sonata, and Miss Etty Ferguson sang some songs with great beauty of tone and warmth of temperament.

Among other interesting events of the month have been a pleasantly varied music-making by the Eva Rich Ladies' Choir and Orchestra, a performance of 'Elijah' by the Victoria Hall Choral Society, and of 'Hero and Leander' by the Anston Musical Society; also the last Wilson Peck Subscription Concert (Miss Olga Haley, Miss Lilia Kanevskaya, Mr. Herbert Heyner, and Mr. Albert Sammons).

SOUTH WALES

At Cory Hall, Cardiff, on February 18, Mr. Arthur Hirst gave an instructive pianoforte lecture-recital on 'The average man's attitude towards music.' He treated his subject broadly, and in tracing the development of music as an art to interpret the human emotions, he succeeded in interesting a keenly-appreciative audience.

On March 4, at the same hall, M. Jaques-Dalcroze gave an educative lecture-demonstration of his method of eurhythmics. He was assisted by four lady students from his Institute at Geneva.

On Thursday, February 26, the Cardiff Musical Society gave its second concert of the season under the conductorship of the veteran Mr. T. E. Aylward. The programme consisted of unaccompanied part-songs by the choir, which numbered some two hundred and sixty voices, and also of solos by Miss Marjorie Perkins, Mr. John Coates, and Miss Nannette Evans (violin). The programme included Parry's 'Music, when soft voices die,' Oliver King's 'Echo song,' and Reginald Somerville's 'Who rides for the King.' The gem of the evening was Gibbons's 'Hosanna to the Son of David.'

The Empire, Cardiff, was packed to the doors on February 28, the occasion being the matinée of the International Celebrity Concerts. The artists were Madame Clara Butt, Miss Rosina Buckman, Miss Adela Verne, Mr. Kennerley Rumford, and M. Melsa, with Miss Grace Torrens at the pianoforte.

The Cardiff Blue Ribbon Choir, under the baton of Mr. Jenkyn Morris, gave its thirty-ninth annual concert at Cory Hall on March 6 to a crowded audience. The items performed were Stanford's 'The Revenge,' Coleridge-Taylor's 'Hiawatha,' and a composition by the conductor entitled 'Sandalphon.'

The sixteenth annual concert of the Choral Society of University College, Cardiff, was held on March 11. These concerts, always choice and elevating, are looked forward to, and this one was no exception. The evening was devoted to Bach, the conductor, Prof. David Evans, wielding the baton worthily. His conception was idealistic, and the choir excelled itself in 'Jesu, Priceless Treasure' and 'God's time is the best.'

The Welsh National Orchestra is at last no longer in a nebulous state. Primarily formed to accompany the choirs in the Welsh National Festivals to be held at Neath, Barry, Swansea, and Newport, in the third week of April, the promoters, with Lord Howard de Walden as chairman, intend it as a forerunner of the Welsh National Orchestra. Already forty-five instrumentalists from South Wales have been selected, and a group of performers from London have been engaged to stiffen them. Mr. Phil. Lewis, of the London Symphony Orchestra, is the leader, and rehearsals have begun. It is hoped that as time goes on the Principality will be able to supply all the members of the Orchestra. Cardiff appears to have held itself aloof from this movement. However, the Lord Mayor of Cardiff is reported to have promised to call a meeting of Cardiff musicians to discuss the question.

Guarantees for support of the Orchestra are being given by each of the towns where the Festivals are to be held, but the question of its permanent support has already been mooted, and the idea of a special grant looms large in the public mind. The promoters have high ideals, but it is patent that it will take some time to effect a degree of proficiency that will place the Welsh National Orchestra alongside the great orchestras 'across the border.'

In the matter of small orchestras Cardiff is rather well served. The Arthur Angle and the Cardiff Symphony Orchestral Concerts are held every Sunday evening, the former at Park Hall and the latter at Olympia, and generally a special vocalist is engaged as well. On February 29 the celebrated Alerdare Male Party took part in Mr. Angle's concert, and the Cardiff Symphony company secured the aid of the Treorchy Royal Male-Voice Party on March 14. Both of these organizations gave an excellent account of themselves.

We understand that a third orchestral concert will be held at the Gaiety in the Roath suburb of Cardiff every Sunday.

On February 13, at Pontardawe, in the Swansea Valley, the Pant-Teg Choral Society, under the conductorship of Mr. George Evans, and assisted by a full orchestra under the leadership of Mr. C. H. Morgan, gave a successful performance of Beethoven's 'Mount of Olives' and Stanford's 'The Revenge.' The supporting artists were Miss Ethel Bilsland, and Messrs. Tudor Davies, Richard Daniels (vocalists), and Mr. H. Rees (violin).

'Messiah' was performed on February 26 at the Public Hall, Pontardawe, by the choir of Soar Chapel. The conductor was Mr. J. T. Jones, and the soloists were Miss Mills-Reynolds (Pontypridd), Miss Jones-Davies (Glanaman), Mr. Dan Jones (London), and Mr. W. W. Davies (Alltwn).

The Swansea St. David's Day Festival was held at Albert Hall on the evening of March 1, when the accommodation was sorely taxed, every available space being occupied long before the concert commenced. The choir consisted of four hundred voices, and the programme comprised Welsh airs, glees, and native part-songs, with selections on the harp and an organ solo.

The Swansea Valley Musical Festival was held on March 4. The Pontardawe Male-Voice Party, conducted by Mr. David Daniel, took part, supported by the following artists: Miss Rosina Buckman, Mr. Frank Mullings, Mr. Norman Allin, and Melsa, the famous violinist.

Musical Notes from Abroad

BRUSSELS

A concert of English music was given at the Colonial Hall before a crowded audience on January 30, when an excellent programme representing the old as well as the new school was presented. Goossens's Violin Sonata was played by M. Mangeot and the composer. Another hearing might permit us to form some definite views about it, but a first impression is that the work has no real message and is nothing more than a clever and lengthy study in modern harmony. Quite the contrary must be said of Frank Bridge's Violoncello Sonata. Here is a work of much loveliness, with really beautiful phrases. Altogether it seems, however, beyond the capabilities of the average violoncellist. The 'Five Impressions of a Holiday,' played by the composer (Mr. Goossens), M. Mangeot (violin), and M. Pitsch (violoncello), are delightful little tone-pictures, and were played most daintily. The audience was charmed with them. Miss Henschel was very successful in her singing of a batch of modern songs by English composers, but infinitely more so in her rendering of several old folk-songs, particularly 'Oh no, John.'

On the occasion of the centenary of the birth of Lekeu (1870-94), the young Belgian musician who died at the age of twenty-four, several concerts of his works were given. His Violin Sonata is, perhaps, the best known of his compositions.

We have had two concerts from the Ukrainian Choir—the second 'by request,' as the first was such a triumph. The impression created certainly is that nothing so beautiful in the way of choral singing has been heard of late years at Brussels. Although in the March number of the *Musical Times* a good deal was written about this Choir's performances, little reference was made to their wonderful basses—surely the outstanding feature of the ensemble. It is very much to be doubted if England could produce a dozen better, from the point of view of foundation tone. Moreover we were treated to a good variety of styles.

An interesting concert of music for two pianofortes was given on March 13 by MM. Clutyens and Scharres. The programme was varied, and included a first performance in Belgium of Debussy's 'En blanc et noir.' On March 14 M. Swolfs gave a vocal recital of modern Belgian songs, amongst the most interesting being a group by Vreuls and another by Jongen. Victor Benham's recital on March 15 was very successful.

J. H. WOOD.

ROME

On the evening of Candlemas, the first of the seven promised novelties was given at the Costanzi Theatre, when Riccardo Zandonai's 'Via della Finestra' ('By Way of the Window') was presented to the Roman public, and very favourably received. This work, first produced a few months ago at Pesaro, is of the opera-buffa type, and has as its inspiring motive the eternal theme of the mother-in-law. Zandonai has scored a good success with this new opera,

and added to his reputation, which is fast becoming assured in Italy. It may be of interest to record that he is a native of Sacco, in the Trentino, where he was born in 1883. He studied at Pesaro under Mascagni, and his best-known work hitherto is his 'Francesca da Rimini.'

The operatic season at the Costanzi was inaugurated with Mascagni's 'Iris.' Wagner's 'Die Walküre' immediately followed, its production being acclaimed as an event of real importance in the artistic world of Rome, where for four years everything German had been rigorously banned. A crowded public thronged the Costanzi at every representation, and although something to be desired was lacking in the singing, the presentation of the work has been eminently successful. The critic of the *Messaggero*, in a careful analysis of the psychological preparation necessary for a just appreciation of Wagner's music, makes an acute observation when he writes: 'An initiation, especially to the "Nibelung Ring," is particularly difficult for the Italian public owing to the dearth of Wagner literature in Italy, whilst such literature elsewhere—in France, for example—is both abundant and important.' This is a question to which the present writer has devoted some attention, and believes he is right in adding that not only does the poverty of real Wagnerian literature militate against a just appreciation of Wagner's music in Italy, but also that what there is is almost useless. The translations of Wagner's literary works, for example, are very unsatisfactory, and in no way reproduce in Italian the real spirit of the writer, but are mere heavy, ponderous German concepts clothed in Italian language, without any spiritual transmutation. The result is that the Italian reader remains always oppressed by a literary form from which it is impossible to extract the real sentiment.

Verdi's 'Forza del Destino' followed Wagner, and a splendid representation was assured by the presence of Signor Mattia Battistini, who for some years has sung at the Paris Opéra, and is an authentic representative of the classic school of the *bel canto*. The choice of this opera gave rise to some unfavourable criticism, and certainly it was not the happiest selection, not only on account of the banal character of much of the music, but for the too rapid transition from a work of the nature of 'Die Walküre.'

LEONARD PEYTON.

Miscellaneous

WORKING.—London musicians were again drawn to Woking on March 20, when the Musical Society continued its Festival of British Composers and Sir Edward Elgar conducted a concert of his own works. The Society possesses a capable orchestra and a capable choir, but it was the former that played the chief part in this concert. The hall of the County Secondary School—the best that Woking can provide—was unduly flattering to orchestral sound and gave little help to choral voices, especially with the singers packed away in the gallery. The consequence was that parts of 'King Olaf' became music for brass instruments, with orchestral help and choral accompaniment. As soloists Mr. Matthew Newton and Mr. Joseph Farrington were better placed for effect. The choir made better showing in the part-songs 'As torrents in summer' and 'It's oh, to be a wild wind,' which were conducted by Mr. H. Scott-Baker. The orchestra had its own way in the 'Cockaigne' Overture, the 'Enigma' Variations, and the 'Pomp and Circumstance' March in D.

The Great Eastern Railway Musical Society gave a concert at Cambridge on February 28 with a choir of two hundred and thirty voices drawn from London, Cambridge, Ipswich, and Norwich, assisted by the orchestra of the Society. Colonel Galloway conducted. A similar concert was given at Ipswich on March 6.

A concert of Purcell's music was given at the Glastonbury Festival School on March 7. The instrumental works in the programme were the Trio-Sonatas in C and B minor for two violins and violoncello, Pianoforte Suite in C major, and the 'Golden Sonata.'

The Lyceum Ladies' Amateur Orchestra has just been formed by members of the Lyceum Club, Miss Muriel Rynd-Jack being appointed conductor. It is intended to give one big concert and various small ones yearly.

Miss Katherine Eggar has been elected a vice-president of the Efficiency Club for Business and Professional Women.

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